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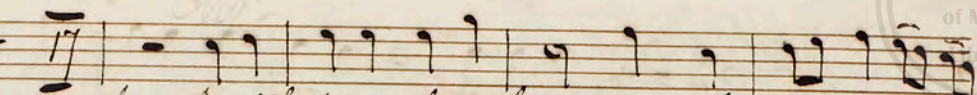
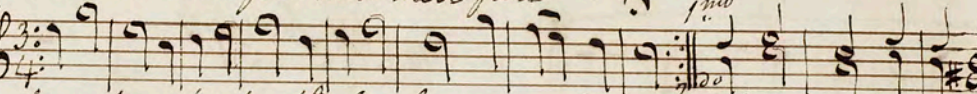
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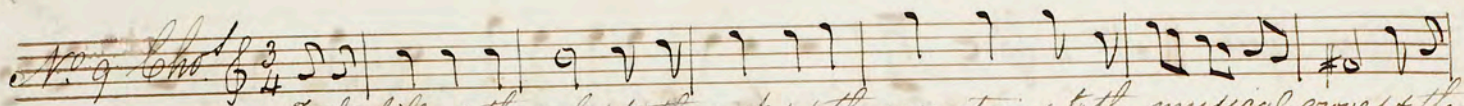
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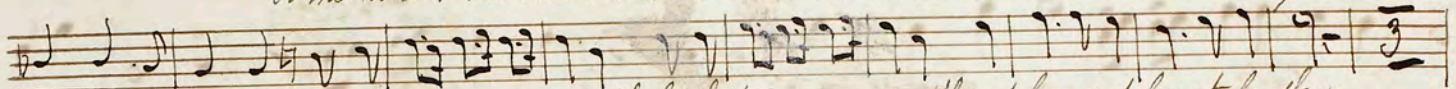
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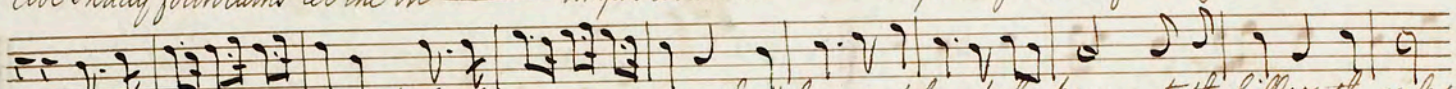
*Quintus Tacet* || *Nº 2*  *at your brow banish sorrow banish care grief should ne'er approach the*  
*fair banish sorrow banish care grief should ne'er approach the fair shd. ne'er approach the fair grief shd.*  
*ne'er approach the fair approach the fair* || *Nº 3 Tacet* || *Nº 4 Recit Tacet*  
*ends - "I & Thy revive"*  
*When monarchs unite how happy their state they triumph at once o'er their foes & their*  
*fate they triumph they triumph at once o'er their foes and their fate* || *Recit Nº 5 Tacet*  
*Nº 6 Duet Tacet* || *Cho.*  *they no danger to me the hero loves as well as you ever gentle ever*  
*smiling & the cares of life beguiling Cupid's strew your paths with flowers gathered from e - li - san bowers*  
*Nº 7 Recit Tacet* || *ends - stroke of destiny* *Cupid only throws the dart that's dreadful dreadful dreadful Cupid only*  
*throws the dart that's dreadful to a warrior's heart that's dreadful to a warrior's heart & she that wounds and*  
*she that wounds can only only cure the smart can only only cure the smart* || *Recit & Song Nº 8 Tacet*



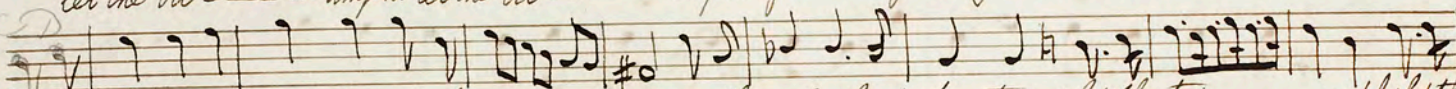
To the hills & the vales to the rocks & the mountains to the musical groves & the



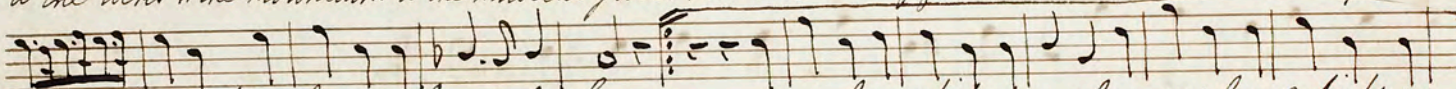
cool shady fountains let the tri ——— umphs let the tri ——— umphs of love & of beauty be shewn



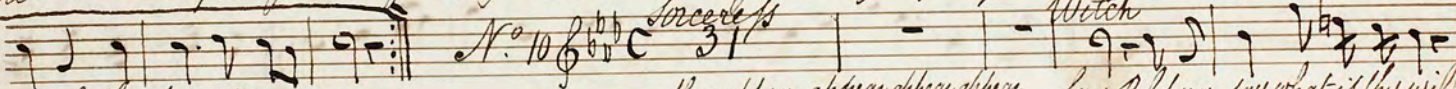
let the tri ——— umphs let the tri ——— umphs of love & of beauty be known to the hills & the vales



to the rocks & the mountains to the musical groves & the cool shady fountains let the tri ——— umphs let the



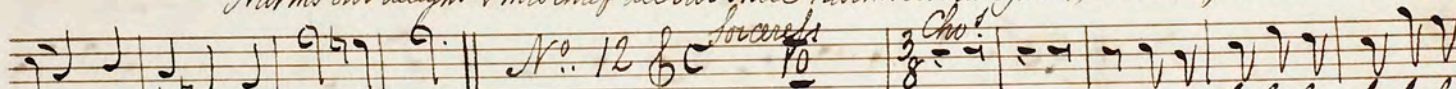
tri ——— umphs of love & of beauty be shewn go revel ye cupids go revel go revel ye cupids go



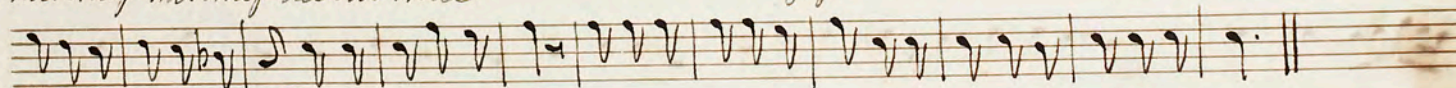
revel the day is your own flame appear appear appear appear say Belldame say what is thy will



Harmis our delight & mischief all our skill harmis our delight & mischief all our skill



mischief mischief all our skill of life & love Ho ho ho ho ho ho ho



ho ho ho

*1<sup>st</sup> Witch*  
Ruind'er the set of sun tell us how shall this be done  
*Sincerely*  
*Witch*  
Hark

*2<sup>nd</sup> Witch*  
tell us tell us how shall this be done  
*Sincerely*  
Hark the cry comes on apace  
Hleet a-way  
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

*1<sup>st</sup> Witch*  
14 *2<sup>nd</sup> Witch*  
But e'er we this perform we'll conjure for a storm  
But e'er we this perform we'll conjure for a storm  
But e'er we this perform we'll conjure for a storm  
To marr their hunting  
conjure for a storm we'll con- sure for a storm to  
Sport to marr their hunting Sport and drive 'em back to court & drive  
marr their hunting Sport their hunting Sport & drive 'em back to court &

116

116

'em drive 'em back to court to court

drive 'em drive 'em back to court court

No 15 Cho.  $\frac{3}{4}$

In our deep vaulted cell the charm we'll prepare too dreadful a practice too

dreadful a practice for this open air In our deep vaulted cell the charm we'll prepare too

dreadful a practice for this open air

No 16  $\frac{3}{4}$  8

hills & dales Thanks to these

lonesome lonesome vales these desert desert hills & dales

woods resort So fair the game so rich the sport Di-

a-na's self might to these woods resort so fair the game so rich the sport Di-a-na's self might to these woods resort

No 17 long spirit  $\frac{3}{4}$

Oft she visits this lov'd mountain oft she bathes her in this fountain

here here Acton met his fate here pursued by his own hounds & after mortal wounds dis cover'd too late Acton met his fate

after mortal wounds dis co-ver'd too too late dis co-ver'd too too late here acton met his fate

*N.º 18 Tacet* || *N.º 19 Chorus* *hryg* *10*  
*ends - rocks asunder* *haste haste to* *Haste haste to town haste haste haste haste haste to*  
*town haste haste to town this open field no shelter this open field no shelter from the storm - the storm can yield*  
*haste haste haste haste to town haste haste to town haste haste haste haste haste haste haste to town*

*N.º 20 Spirit* *Allegro*  
*Stay Prince & hear great Joves command he summons thee this night away to night to night thou must for-*  
*-sake this land the angry gods will brook no longer stay? Jove commands thee waste no more in loves delights those*  
*precious hours allgird by th' almighty pow'rs to gain the Latian shore & ruin'd Troy restore*

*N.º 21* *4m* *35* *long* *29* *alto*  
*come a way fellow sailors come away fellow sailors come away your anchors be weighing*  
*time & tide will admit no delaying take a bowsey short leave of your nymphs on the shore & silence their*  
*mourning with vows of returning tho' never intending to visit them more tho' never intending to visit them*  
*more tho' never tho' never intending to visit them more* *N.º 22 Dancer Tacet*




1 Witch

N<sup>o</sup> 24  $\text{G}^b \frac{3}{4}$  Our next motion must be to storm — her lover on the ocean Ocean from the ruin of  
others our pleasures we borrow Elvia bleeds — to night E- lvia bleeds — to night & Carthage flames tomorrow

N<sup>o</sup> 25 Ch<sup>o</sup> Destruction's our delight delight our greatest sorrow Elvia bleeds tonight and  
Carthage flames tomorrow ho ho ho ho ho ho Elvia bleeds tonight & Carthage flames tomorrow & =  
struction's our delight delight our greatest sorrow Elvia bleeds tonight & Carthage flames tomorrow  
ho ho ho ho ho ho Elvia bleeds tonight & Carthage flames to-morrow

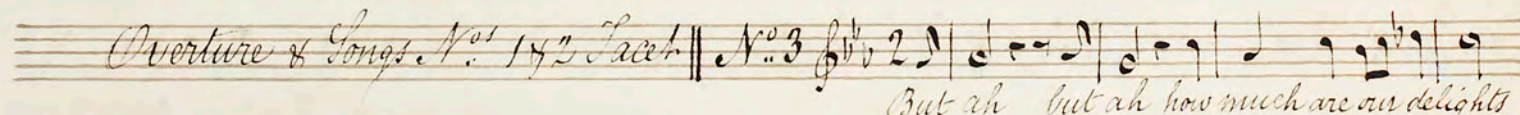
N<sup>o</sup> 26 & 27 Tacet || N<sup>o</sup> 28 Ch<sup>o</sup> Great minds against themselves conspire great  
minds against against themselves conspire & shun the cure they most they most desire and  
shun the cure they most desire they most desire

N<sup>o</sup> 29 Recit & Long Tacet

*Nº 30* 

*With droop-ing wings ye Cupids come with droop-ing wings with droop-ing*  
*wings with droop-ing wings ye Cupids come & scatter roses scatter scatter roses on her tomb*  
*soft soft - & gentle soft soft soft soft - & gentle as her heart keep here here your watch*  
*keep here here keep here your watch & never never never part & never never never never*  
*part with droop- part*

## Timon of Athens

*Overture & Songs. Nº 1 & 2 Facit. Nº 3* 

*But ah but ah how much are our delights*  
*more dear more more more dear But ah but ah how much are our delights more more more dear*  
*for only human kind for only human kind for only human kind love all the year all all all*  
*all all all the year for only human kind love all the year*

|| No. 4 5 & 6 Tacet ||

No. 7  $\text{3/4}$

who can resist such mighty mighty charms who can resist such mighty mighty  
 Charms victorious victorious victorious love Who can resist such mighty mighty charms  
 who can resist such mighty mighty charms victorious victorious victorious love whose pow'r con-  
 -trouls the Gods above and even the Thunderer the Thunderer the Thunderer the Thun-  
 derer the Thunderer disarms Who can resist Who can resist such  
 mighty mighty charms who can resist who can resist such mighty mighty mighty mighty mighty charms  
 such mighty mighty mighty mighty mighty charms

|| Songs No. 8. 9 & 10 Tacet ||

Cho.<sup>s</sup>

N<sup>o</sup>. 11  $\text{G}^{\flat} \frac{3}{4}$  | 15 || 19 ||  $\frac{6}{4}$

*Duet* *in love & in wine* Come let us agree come let us agree come

let us agree come come come come come come come let us agree come come come

come come come let us agree There are pleasures divine in love & in wine in love & in

wine there are pleasures divine in wine & in love in love & in wine in wine & in love in love & in wine || End

me)  
Come  
Fin  
End

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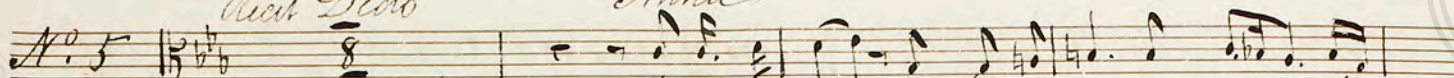
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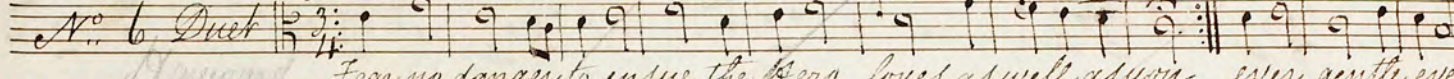
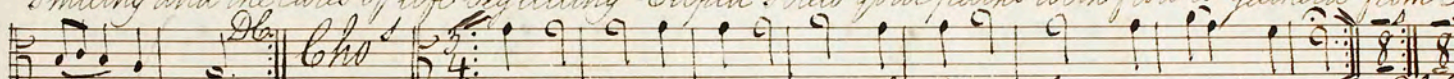
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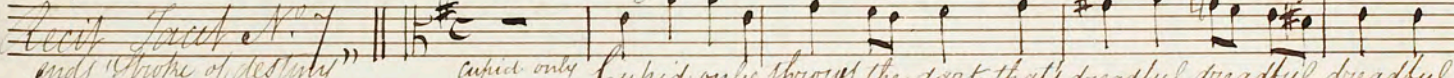
*Sym.* *Anna*  
*Overture Tacet* *N<sup>o</sup> 2* *Shake* — the cloud from off your brow fate your  
 wishes doth allow Empire growing pleasures flow — ing fortune smiles & so should  
 you shake — the cloud from off your brow shake — the cloud from off your brow  
*Cho.* Banish sorrow banish cure grief should ne'er approach the fair banish banish  
 cure grief should ne'er approach the fair should ne'er approach the fair grief should  
 ne'er should ne'er approach the fair *N<sup>o</sup> 3 Tacet*



*N<sup>o</sup> 4 Anna Recit:* *Dido* *Anna*  
 Grief increases by concealing mine admits of no revealing Then let me speak the Trojan guest in —  
 to your tender thoughts has prest the greatest blessing fate can give our Carthage to secure  
 = cure & Troy revive the greatest blessing fate can give our Carthage to secure and Troy revive  
*Cho.* when monarchs unite how happy their state they triumph at once over their foes and their  
 fate they triumph they triumph at once over their foes and their fate

11  
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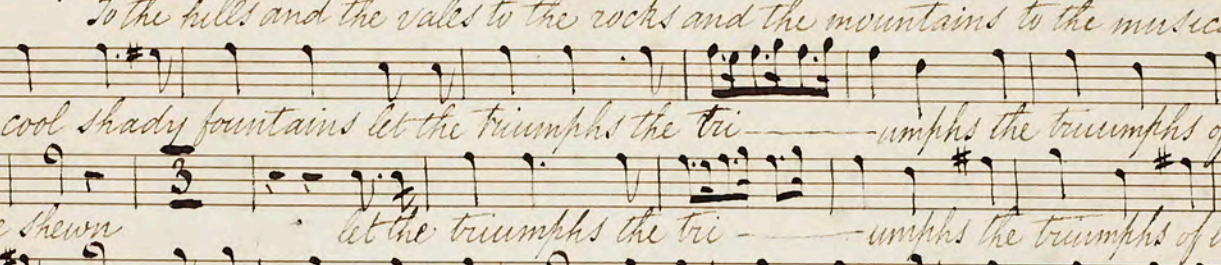
*Recit Dido* *Anna*  
N<sup>o</sup> 5  *how firm in arms A tale so strong and full of woe might melt the*  
*rocks as well as you what stubborn heart unmov'd could see such distress such pity* *Dido*

*Harmon* N<sup>o</sup> 6 *Duet*  *Fear no danger to ensue the Hero loves as well as you ever gentle ever*  
*Smiling and the cares of life beguiling Cupid strew your paths with flowers gathered from E-*  
*ly-sian bowers* *Cho*  *Fear no danger to ensue the Hero loves as well as you* *Db Db*

*Recit Tacet* N<sup>o</sup> 7  *ends "Archie of destiny"* *Cupid only* *Cupid only throws the dart that's dreadful dreadful dreadful*  
*Cupid only throws the dart on- ly throws the dart that's dreadful to a warriors heart + she that*  
*wounds and she that wounds can on- ly cure the smart can only only cure the smart*

N<sup>o</sup> 8 *Recit Tacet*  *ends "once more expire"* *Song*  *Pur-sue thy conquest love pur-*  
*sue thy conquest love, pursue, pursue pursue thy conquest pursue thy conquest love pursue thy*  
*conquest pursue thy conquest love Her eyes confess the flame Her eyes confess the flame her tongue de-*  
*nies her eyes confess the flame her eyes confess the flame her tongue denies pursue thy conquest*

love pursue thy conquest love pursue pursue thy conquest pursue thy conquest love pur-  
= sue thy conquest pursue thy conquest love pursue thy conquest love

Chorus   
To the hills and the vales to the rocks and the mountains to the musical groves  
and the cool shady fountains let the triumphs the tri- umphs the triumphs of love & of  
beauty be shewn let the triumphs the tri- umphs the triumphs of love & of  
beauty be shewn to the hills and the vales to the rocks and the mountains to the musical  
groves and the cool shady fountains let the triumphs the tri- umphs the triumphs of  
love & of beauty be shewn go revel ye Cupids go revel go revel ye Cupids the  
day is your own go revel ye Cupids go revel go revel ye Cupids the day is your own

[illegible]



haste to town haste haste this open fields no shelter this open field no shelter from the storm the storm can  
yield haste haste to town haste haste haste haste to town haste haste to town haste haste haste haste haste  
haste haste haste to town Recit. Tacet || Song sailor

= way, fellow sailors come away your anchors be weighing time and tide will admit no delaying take a  
 a bowsey short leave of your nymphs on the shore and silence their mourning with vows of re-  
 turning tho' never intending to visit them more tho' never intending to visit them more tho'  
 never tho' never intending to visit them more *Chor.* Come away fellow sailors come away come a-  
 way come away your anchors be weighing time and tide will admit no delaying take a  
 bowsey short leave of your nymphs on the shore and silence their mourning with vows of re-  
 turning tho' never intending to visit them more tho' never intending to visit them more tho'  
 never tho' never intending to visit them more *Dance Reel Lancers & Stitches*  
*Tacet*

Chor. Destruction's our delight, delight our greatest sorrow, Eliza bleeds to-night & Carthage flames to-  
Queen's do

ko ko ko

deep vaulted

2) open air

air

lonesome

4 might to

iana!

# haste

shelter from

paste

open battle

tomorrow ho ho ho ho ho ho ho Eliza bleeds tonight & Carthage flames tomorrow destructions  
our delight delight our greatest sorrow Eliza bleeds tonight & Carthage flames tomorrow ho ho  
ho ho ho ho ho Eliza bleeds tonight and Carthage flames tomorrow

Recit the only refuge for the wretched left See Sister where the Prince appears such  
sorrow in his looks he bears as should convince you still he's true

N<sup>o</sup> 28 Chorus Great minds against themselves conspire great minds great minds against themselves con-  
and shun the cure the cure and shun the cure they most desire the cure they most desire

N<sup>o</sup> 29 Recit & Long Tact N<sup>o</sup> 30 With drooping wings ye cupids come with  
drooping wings ye cu-pids come and scatter roses scatter scatter roses on her tomb soft soft and  
gentle as her heart gentle as her heart soft soft soft and gentle gentle as her heart keep  
here here your watch keep here here keep here your watch and never never never part and  
never never never never part part

*Simon of Athens*



TENOR

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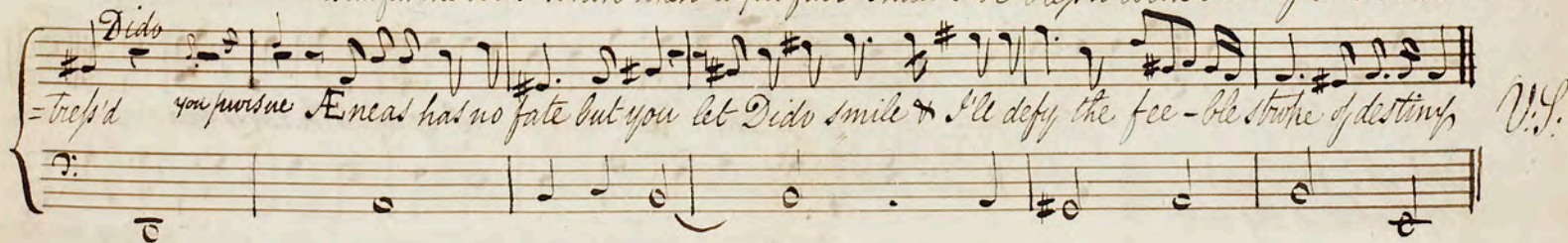
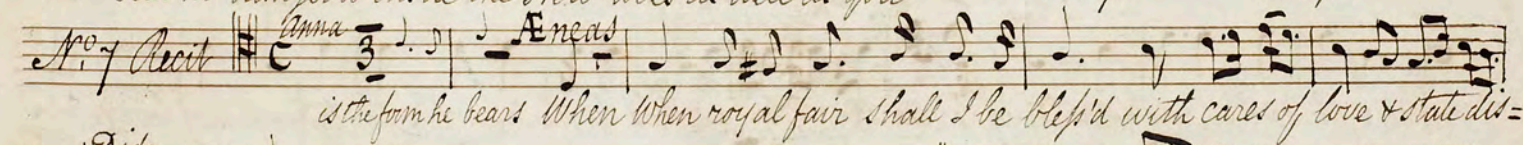
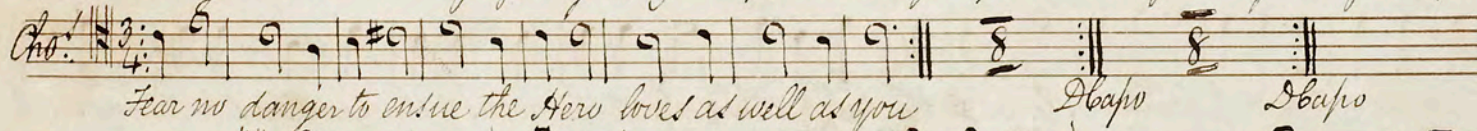
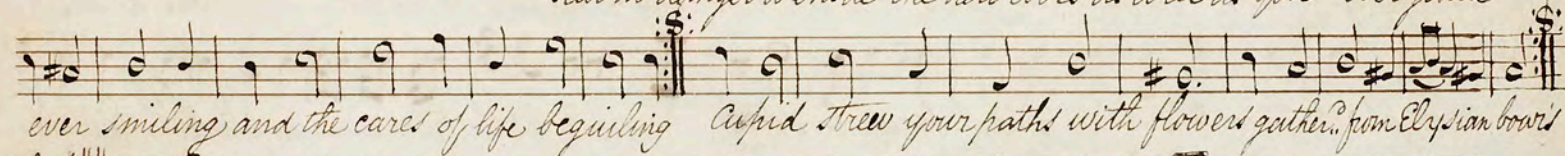
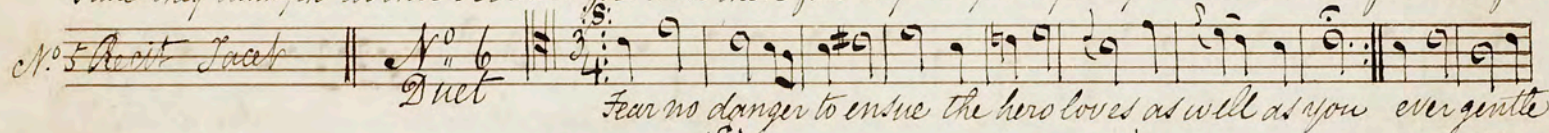
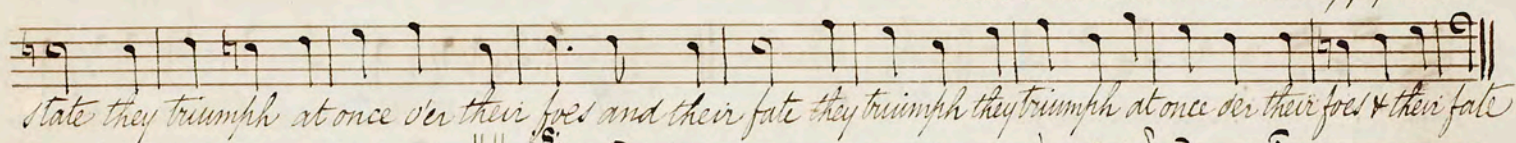
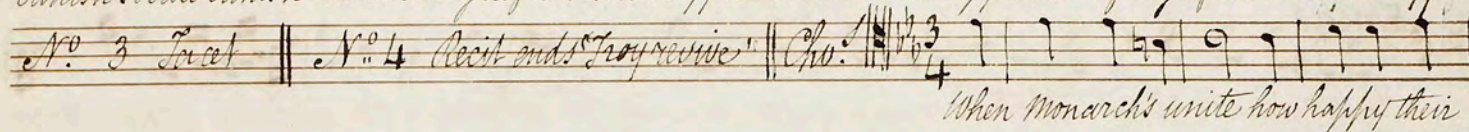
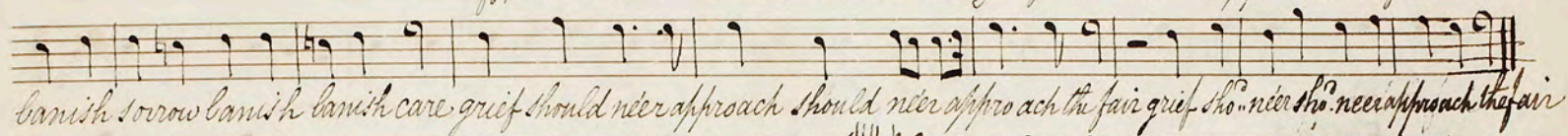
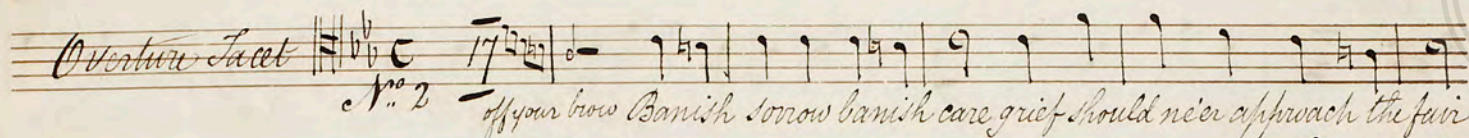
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*Cho!*  
Cupid only throws the dart Cupid only throws the dart — that's dreadful to a

worrier's heart & she that wounds & she that wounds can only, only cure the smart can only, only cure the smart

*No 8. Recit.* *Eneas*  
If not for mine for empires sake Some pity on your lover take ah! ah make not in a hopeless fire a Hero

fall & Troy once more expire *No 8* *Cho!* *No 9* To the Hills and the vales to the rocks

and the mountains to the musical groves and the cool shady fountains let the tri — umphs let the

triumphs the triumphs of love and of beauty be shewn let the tri — umphs let the triumphs the

triumphs of love & of beauty be shewn to the Hills & the vales to the rocks & the mountains to the musical

groves & the cool shady fountains let the tri — umphs let the triumphs the triumphs of love & of

beauty be shewn go revel ye cupids go revel go revel ye cupids go revel ye cupids the day is your own go own

*Recit No 10 Tacet* *No 11* *Cho!* *No 12* Harm's our delight and mischief all our skill harms our de =

light and mischief all our skill and mischief mischief mischief all our skill

N<sup>o</sup> 12 *Allegro* 10 *Lead off*  
of life and love Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho tonight with all his fleet a =

Chor<sup>o</sup> 3 *Allegro* 3 *Lead off*  
way Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho Ho ho ho ho

N<sup>o</sup> 15 Chor<sup>o</sup> 3 *Allegro* 3  
In our deep vaulted cell the charm we'll prepare too dreadful a practice

too dreadful a practice for this open air In this deep vaulted cell the charm we'll prepare

too dreadful a practice for this open air N<sup>o</sup> 16 *Allegro* 8 Chor<sup>o</sup> 8  
+ dales Thanks to these

Long 16  
lonesome lonesome vales these desert de-sart hills & dales resort So fair the game so rich the sport Di-

= anas self might to these woods resort So fair the game so rich the sport Diamonds self might to these woods resort

N<sup>o</sup> 17 Tacet || N<sup>o</sup> 18 Tacet || N<sup>o</sup> 19 *Alto* 10  
ends - wicks a minute haste haste to town haste haste to town haste haste haste haste haste

haste -- to town haste haste haste haste this open field no shelter this open field no shelter from the  
storm -- the storm can yield haste haste haste haste to town haste haste -- to town haste haste  
haste haste haste haste haste haste to town *Spirit* this night away - tonight shore and

*ruined Troy's tower* Jove's commands must be obey'd tonight our anchors shall be weight  
N<sup>o</sup>. 21 *Sym* 35 *Cho* 29 *Bapt* 29  
come away Come away fellow sailors come away, come away your anchors be

weighing time and tide will admit no delaying take a bowsey, short leave of your nymphs on the  
shore & silence their mourning with vows of returning tho' never intending to visit them more tho'  
never intending to visit them more tho' never tho' never intending to visit them more

N<sup>o</sup>. 22-23 & 24 *Facet* || N<sup>o</sup>. 25 *Cho*!

Destruction's our delight delight our greatest sorrow  
Eliza! dead tonight & Carthage flames tomorrow ho ho ho ho ho C- Wix! dead! tonight & Carthage  
Queen Dido

flames tomorrow Destruction's our delight delight our greatest sorrow Eliza bleeds tonight & Carthage  
flames tomorrow ho ho ho ho ho ho E-loiza bleeds tonight & Carthage flames tomorrow

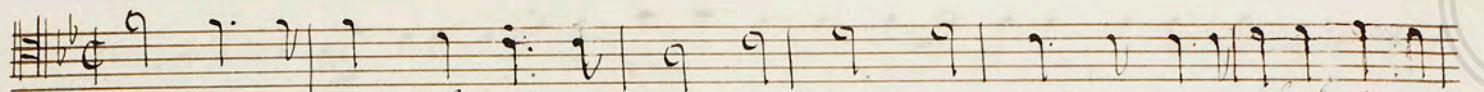
*Dido* *Anna*  
Recit he's true What shall lost Aeneas do how how wyal fair shall I impart the gods de =

*Dido* *Dido*  
= cre & tell you we must part the authors of the fact By all that's good - for - when Dido die In spite of Loves com =

*Dido*  
= mands I'll stay offend the gods & love obey once a thought of leaving me Let Love say what he please I'll stay

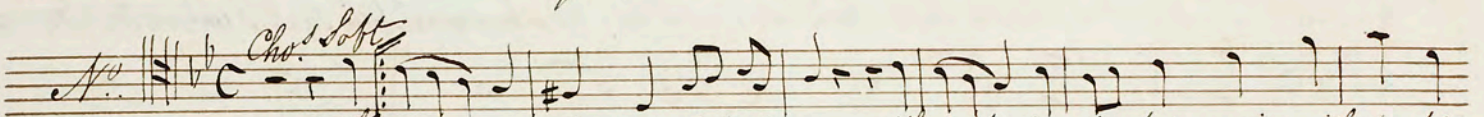
*Dido*  
= way away no no I'll stay, a way away no no I'll stay, I'll stay, I'll stay, I'll stay, and love o - bey, I'll stay, & love o =  
= bey I'll stay I'll stay & love o - bey & love obey

Recit *Dido* Tacet



Great minds against themselves conspire great minds great minds against against themselves con-  
-spire and shun the cure they most desire and shun the cure the cure they most desire

|| Recit & Long Dido Facets ||



With droop - ing wings ye Cupids come with droop - ing drooping wings with drooping  
wings with drooping wings with drooping wings ye cupids come and scatter scatter roses

on her tomb soft soft soft and gentle as her heart soft soft and gentle as her heart keep

here here your watch keep here here keep here your watch and never never never part and,

never never never never part with part

*belles con-*  
*st desin*  
*drooping*  
*roses*  
*heart keep*  
*ends*



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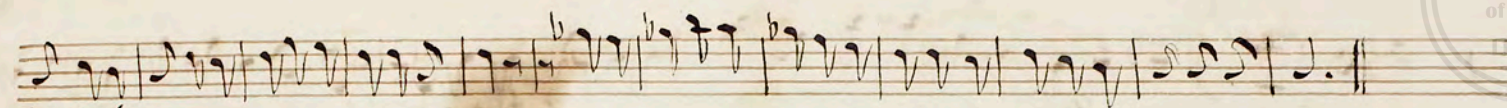
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*Overture Tacet* || *Long N<sup>o</sup> 2* *Chor!* *off your brows banish sorrow banish care grief sho? neer ap-*  
*proach the fair banish banish banish banish care grief sho? neer sho? neer approach the fair grief sho?*  
*neer sho? neer approach the fair* || *N<sup>o</sup> 3 Tacet* || *Recit N<sup>o</sup> 4 Tacet* ||  
*ends "Tarry revive"*  
*N<sup>o</sup> 4* *When Monarchs unite how happy their state they triumph at once o'er their foes & their fate*  
*they triumph they triumph at once o'er their foes & their fate*  
*N<sup>o</sup> 6 Duet Tacet* || *Chor.* *Fear no danger to ensue the Hero loves as well as you* *beguiling bows*  
*N<sup>o</sup> 7 Recit Tacet* || *N<sup>o</sup> Chor.* *Cupid only throws the dart that's dreadful dreadful*  
*Cupid only throws the dart that's dreadful to a warrior's heart & she that wounds & she that wounds can*  
*only only cure the smart can only only cure the smart* || *N<sup>o</sup> 8 Recit & Long Tacet* ||  
*N<sup>o</sup> 8* *To the hills & the vales to the rocks & the mountains to the musical groves & the cool shady fountains let the*

triumphs let the triumphs the tri- umphs of love & of beauty be shewn let the triumphs let the triumphs the tri- umphs of love & of beauty be shewn to the hills & the vales to the rocks & the mountains to the musical groves & the cool shady fountains let the triumphs let the triumphs the tri- umphs of love & of beauty be shewn go revel ye Cupids go revel go revel ye Cupids go revel ye Cupids the day is your own go own

No. 12. Sorcerers = Weizard sisters you that fright the lonely traveller by night who like dis mal ravens crying beat the windows of the dying appear appear at my call & share in the fame of mischief shall make all Carthage flame appear appear appear, appear, is they will

No. 13. Harm's our delight & mischief all our skill Harm's our delight & mischief all our skill & mischief all our skill The Queen of Carthage whom we hate as we do all in prosperous state her sunset shall most wretched prove deprived of fame of live & love



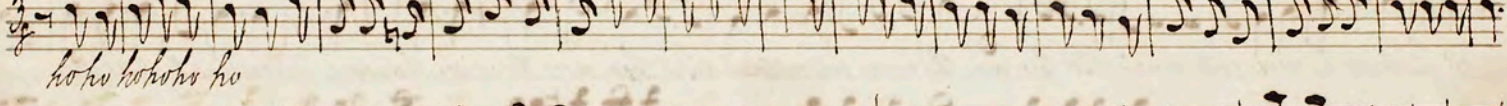
ho ho ho



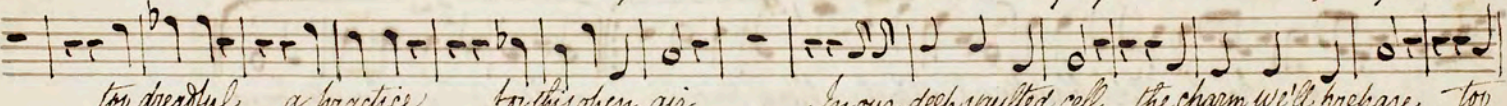
this be done The trojan prince you know is bound by fate to seek the dardian ground the Queen & he are now in chase



Mercury himself as sent from Jove shall chide his stay, & change him sail tonight with all his fleet away



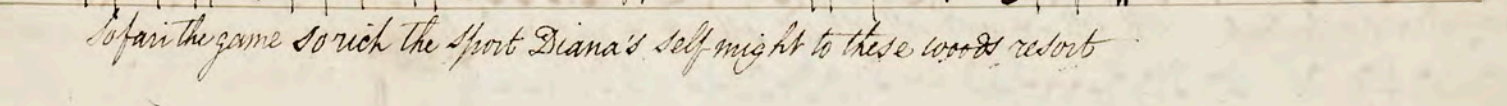
In our deep vaulted cell the charm we'll prepare too dreadful a practice



too dreadful a practice for this open air In our deep vaulted cell the charm we'll prepare too



dreadful a practice for this open air & dales Thanks to these lonesome lonesome vales these



desart desart hills & dales resort So fair the game so rich the sport Diana's self might to these woods resort



Chorus

No. 3 2/4

But ah but ah how much are our delights more dear more more more dear but  
ah but ah how much are our delights more more more dear for only human kind for only human  
kind for only human kind love love love all the year all all all all all the year for only human  
kind love all - the year

[illegible]

no one who no one grief prevail while we have lusty wine while we have lusty wine

No. 6 Long Tacet || No. 7 Chorus

Who can resist such mighty mighty charms who can resist such mighty mighty charms victorious victorious victorious love Who can resist such mighty mighty charms who can resist such mighty mighty charms victorious victorious victorious

love whose pow'r controuls the gods above & even the Thunderer the thunderer the thunderer disarms  
the Thun derer the Thunderer disarms Who can resist who can resist such  
mighty mighty charms who can resist who can resist such mighty mighty charms such mighty mighty  
charms such mighty mighty charms such mighty mighty charms

No. 8. 9. 10 Tacet

No. 11 <sup>Chor.</sup> 15 19  
Duet — = in love & in wine Come let us Come let us agree come let us agree come let us a=  
= agree come come come come come come let us agree come come come come come come let us agree  
There are pleasures divine in Wine & in love there are pleasures are pleasures di=  
= vine in wine & in love in love & in wine in wine & in love in love & in wine



Handwritten musical notation on the left page, including lyrics and musical staves. The visible text includes:

...and  
...ist such  
...ghty mighty  
... us a=  
... us a=  
...res di=

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VIOLINO PRIMO

86337-1001

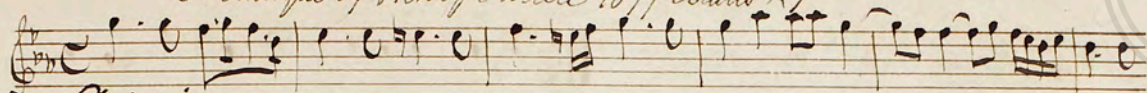
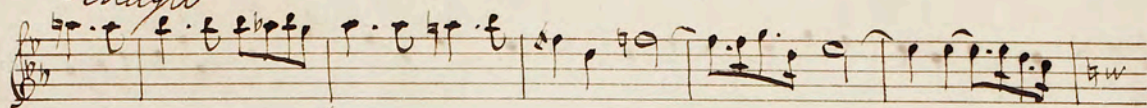
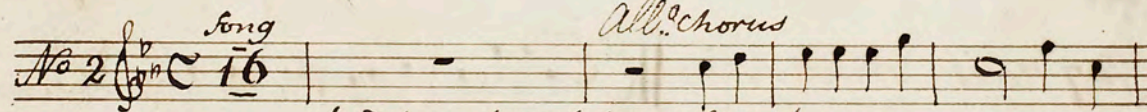
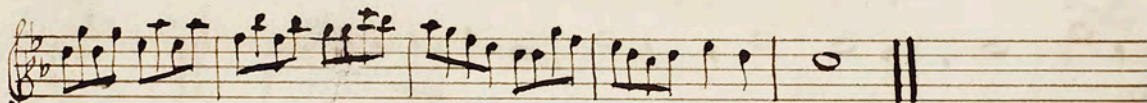
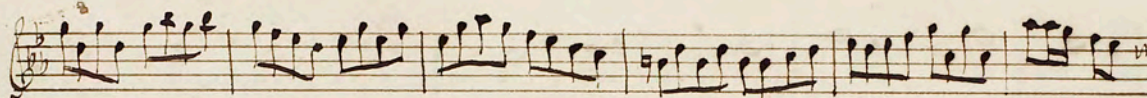
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RB07/57/006/3/5

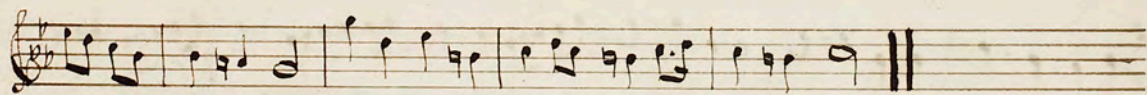
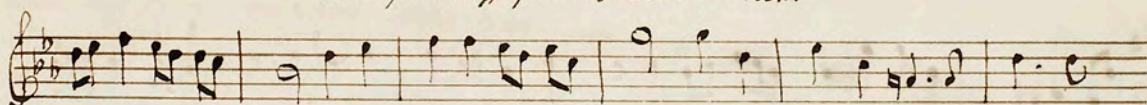
MS 25 D [5]/8

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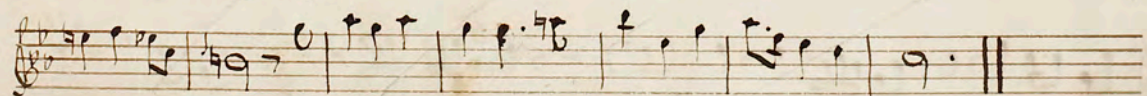
A Masque by Henry Purcell 1677 Altatus 19

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Library*Adagio**Quick*

cloud from off your brow. Banish



Trangers grown



copied from a corrected copy in the hands of J. Kneller Esq. Mus. B.  
 which was copied from a copy in the hands of Sam. Howard Mus. B.

corrected copy in the hands of J. Kneller Esq. Mus. B.  
 from a corrected copy in the hands of Sam. Howard Mus. B.

11/33

(2)



No 4 Recit ends "Troy revive" *Chor!*

Musical notation for No 4 Recit ends "Troy revive". The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of a single melodic line with several measures of music.

*over*  
No 5 Song Tacet || No 6 *Duett*  $\frac{3}{4}$  8 || 31 *Chorus*  
*well as you*  
*Solo*  
*pia*  
*Chor*  
*for*  
*Solo*  
*pia*  
*Chor*  
*for*

Musical notation for No 5 Song Tacet and No 6 Duett. No 5 is a single measure of a whole note. No 6 is a duett section in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, marked with a repeat sign and the number 8. It includes various musical notations and lyrics.

No 7 Recit "Stroke of destiny" ||

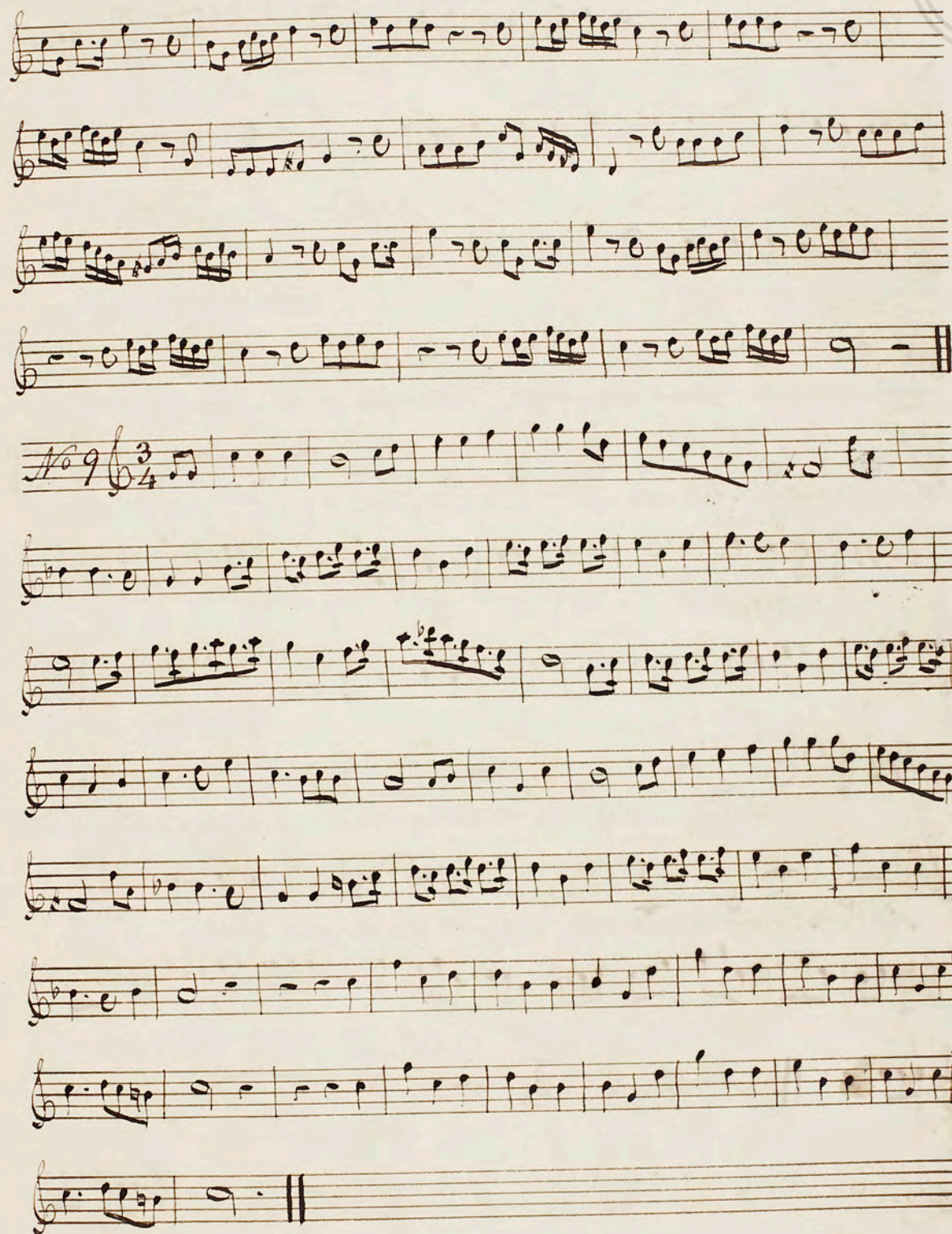
Musical notation for No 7 Recit "Stroke of destiny". The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of a single melodic line with several measures of music.

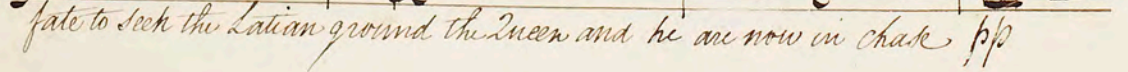
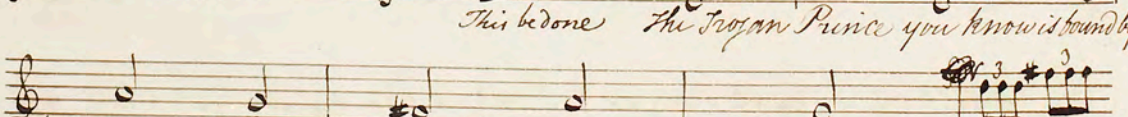
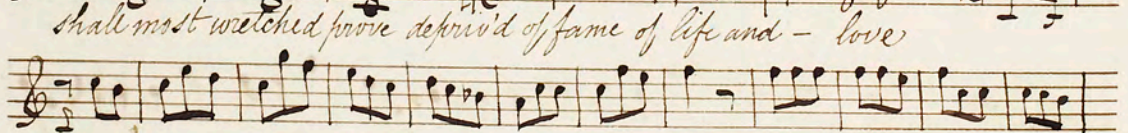
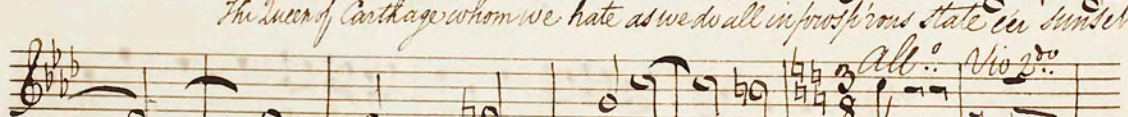
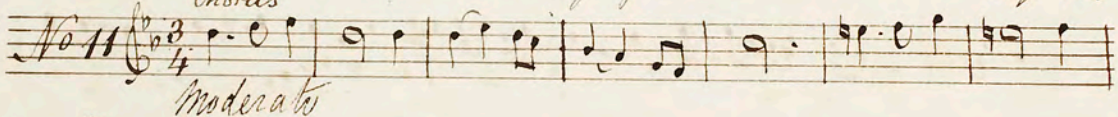
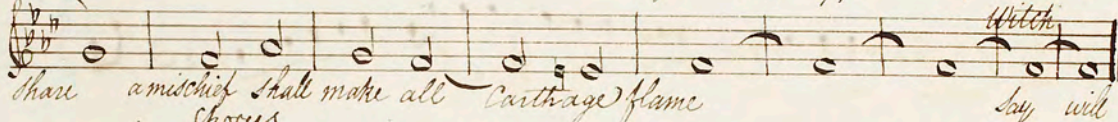
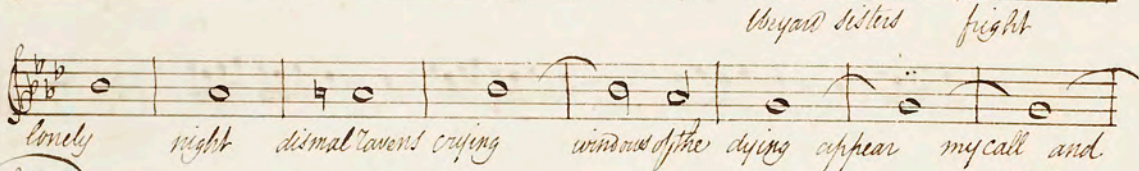
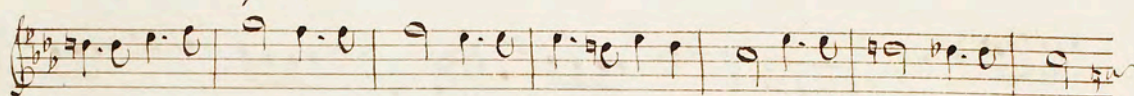
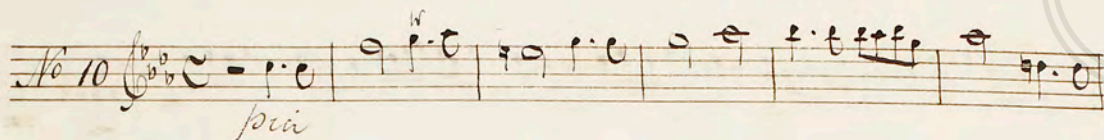
No 8 Recit ends "more expire" *Sym*

Musical notation for No 8 Recit ends "more expire". The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of a single melodic line with several measures of music.

*Song*  
*Soft*

Musical notation for No 8 Song. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of a single melodic line with several measures of music, marked with the word "Soft".





Libra

The image shows a handwritten musical score on aged paper. The score is written in ink and includes several staves of music. The first staff begins with the lyrics "Hark! Hark the cry comes on apace for". The second staff continues with "But when they've done my trusty Elf in form of Mercury him =". The third staff has the lyrics "= self as sent from Jove shall chide his stay and charge him sail to night with all his fleet away". The fourth staff is marked "All: No 2: Cho:" and "Duet Tacet ends 'back to Court'". The fifth staff is marked "Nº 15" and "Sym" (Symphony). The sixth staff is marked "Nº 16" and "Song" (Song). The seventh staff is marked "Cho:" (Chorus) and "dales song" (dales song). The eighth staff is marked "16" and "resort so far". The score is written in a cursive style and includes various musical notations such as notes, rests, and dynamic markings.

Hark! Hark the cry comes on apace for

But when they've done my trusty Elf in form of Mercury him =

= self as sent from Jove shall chide his stay and charge him sail to night with all his fleet away

All: No 2: Cho: Duet Tacet ends "back to Court"

Nº 15 Sym

Nº 16 Song

Cho: dales song

16 resort so far

N<sup>o</sup> 17 *Long* 28 *Sym<sup>m</sup>*  
= met his fate *pia tutti*

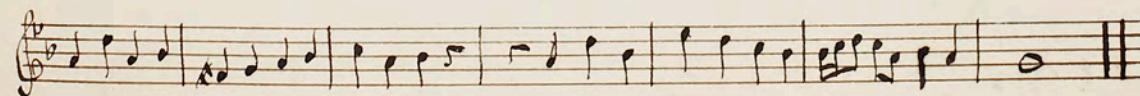
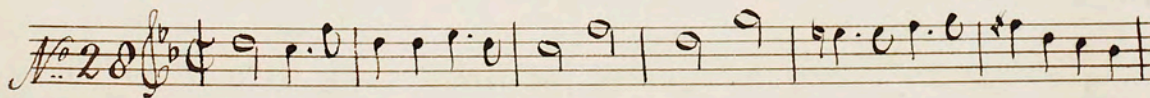
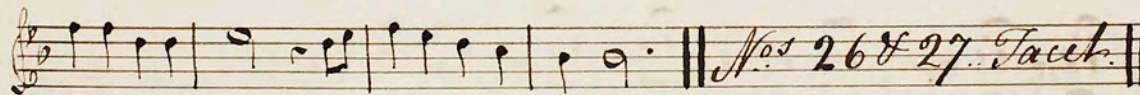
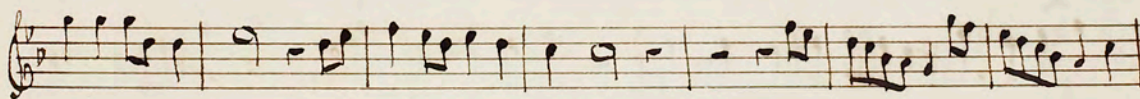
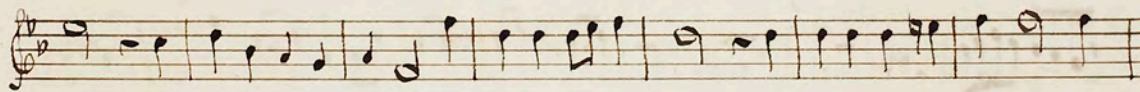
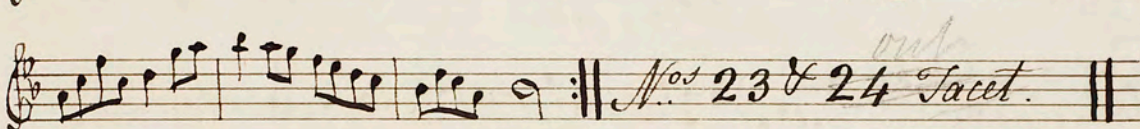
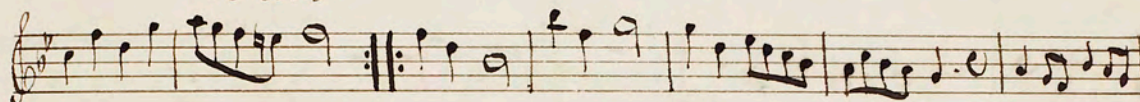
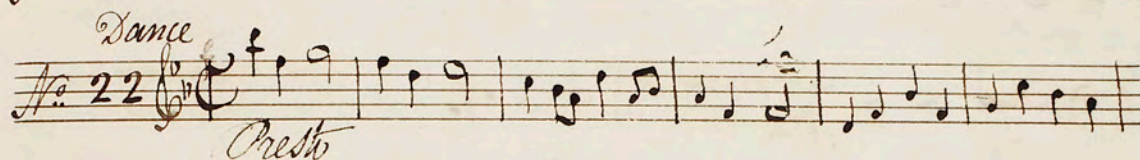
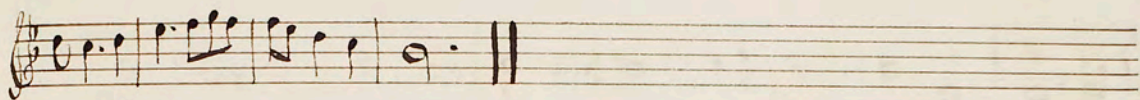
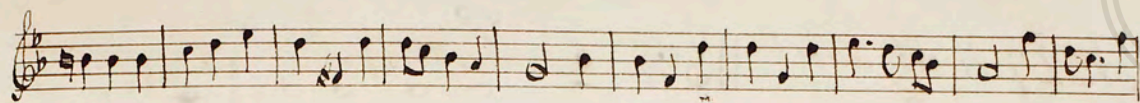
N<sup>o</sup> 18 *Recit:* 3 *fgr*  
*clouded hawk* *rocks asunder*

N<sup>o</sup> 19 *Long* 9 *Cho<sup>o</sup> Vio 2<sup>do</sup>*  
*Allegro. haste - to town*

N<sup>o</sup> 20 *Recit Tacet*

N<sup>o</sup> 21 *Allegro* 3/4

*Long* 20 *Vio. 2<sup>do</sup>*  
*them more*



*Long*  
**No. 29 Requiem Tacet** *pp sempre*

when I am laid in earth may my  
wrongs cre-ate no trouble no trouble in thy breast remember me

*Vio 2<sup>da</sup>*  
*Viola*

*Allegro pia*  
**No. 30**

*V. 2<sup>da</sup>*

*1<sup>st</sup>* *2<sup>nd</sup>*  
*repeat for*

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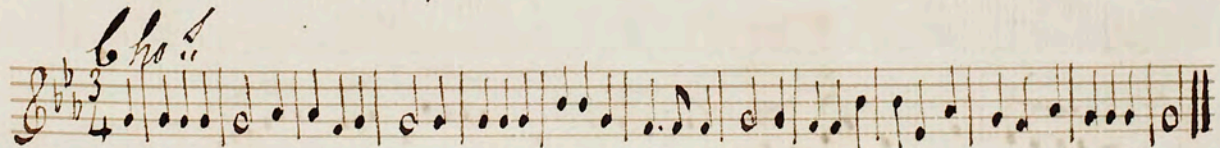
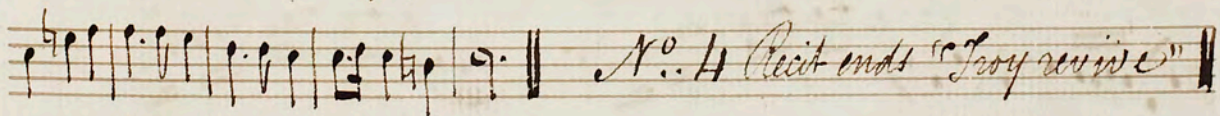
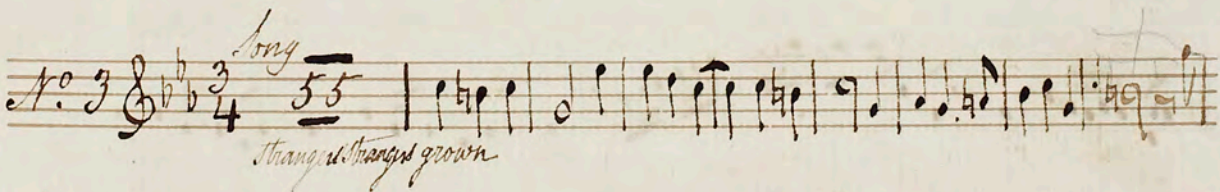
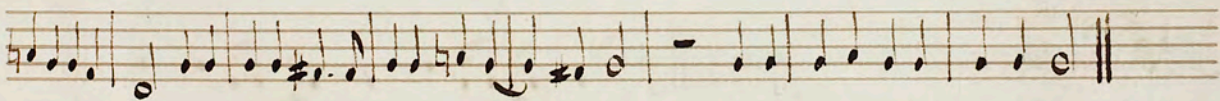
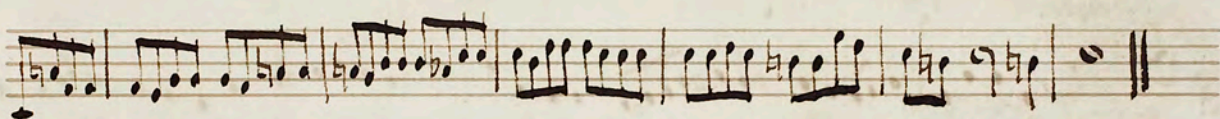
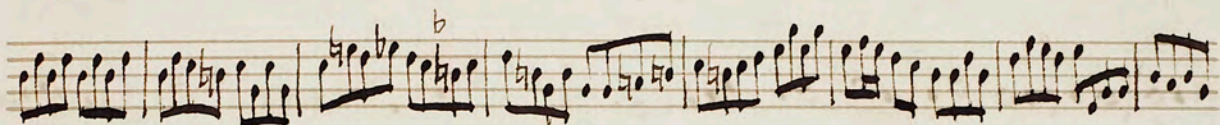
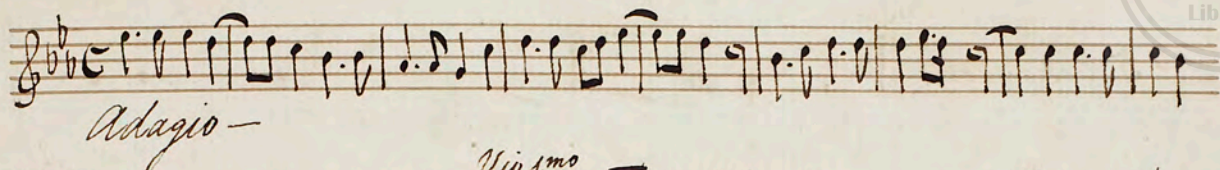
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M525D[6] *Dido & Aeneas* —  
*Overture*

*Violino Secondo*  
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No 5 Long Tacet || No 6  $\frac{3}{4}$  *Duett*  $\frac{3}{4}$  *Chorus*  
well as you

*Solo*  
*pia*

*Chos*  
*for* *Solo*  
*pia*

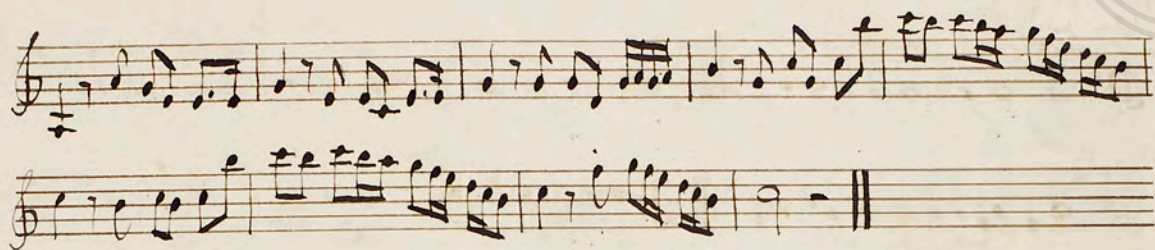
*Chos*  
*for* *Chorus.* No 7 Recit. "Stroke of Destiny"

*Vio. 1<sup>re</sup>*

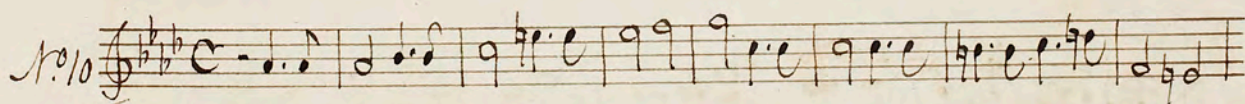
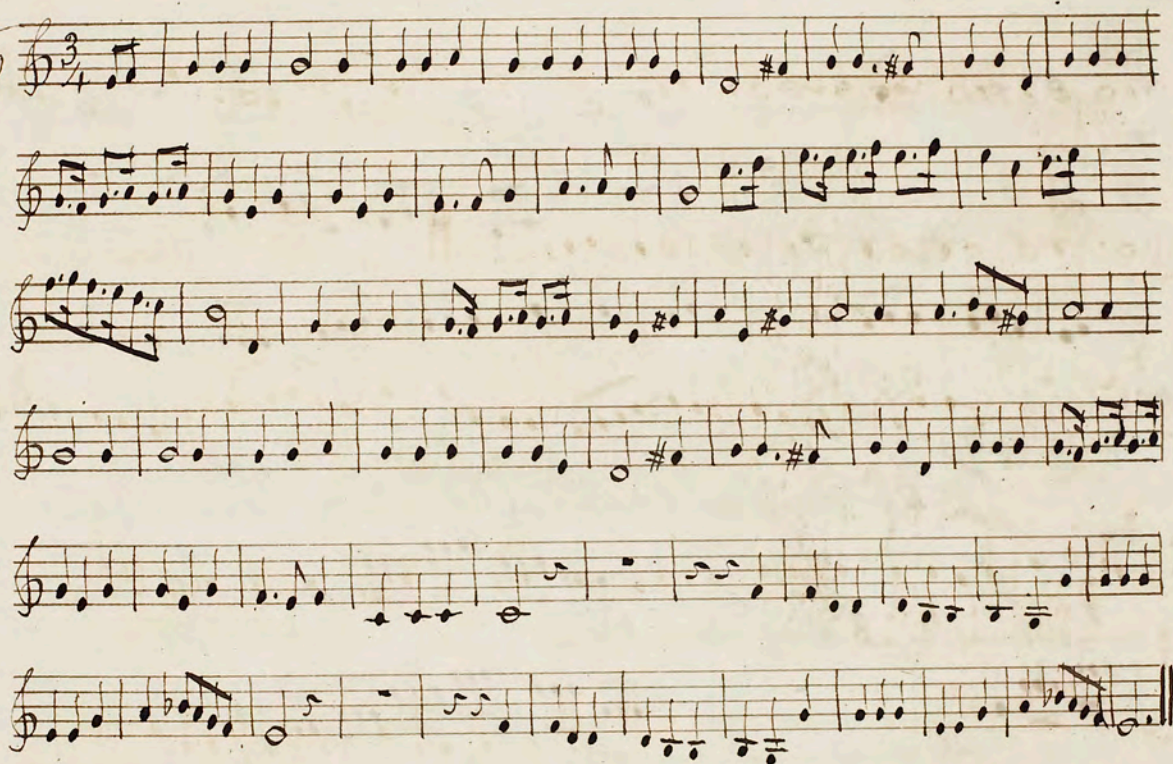
16

*Sym.*  
No 8 Recit ends "more expire"

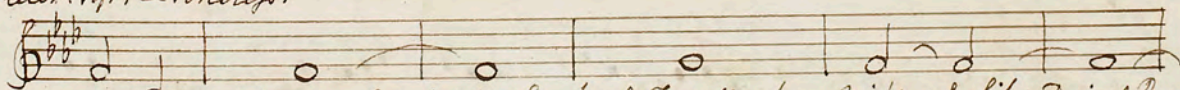
*Soft*  
*Song*



Chorus No. 9



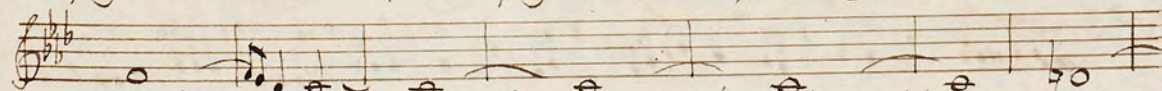
Recit. soft. - Lorcerefs.



Weyard sisters you that fright the lonely Traveller by Night who like Dromed Ruvers



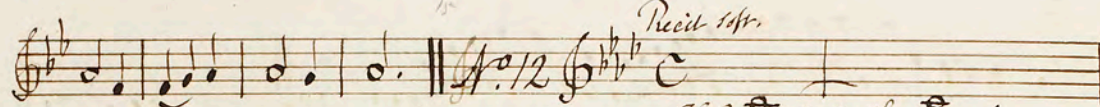
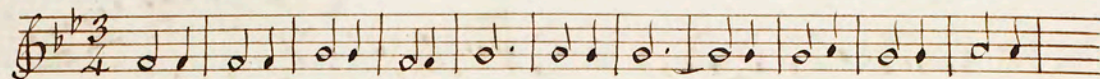
ing beat the windows of the crying ap - pear appear at my call & share in the fame of a



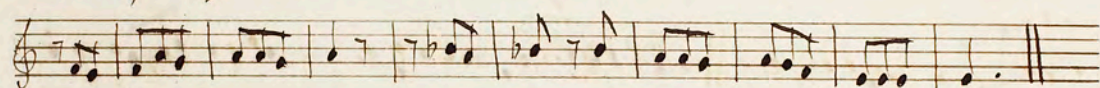
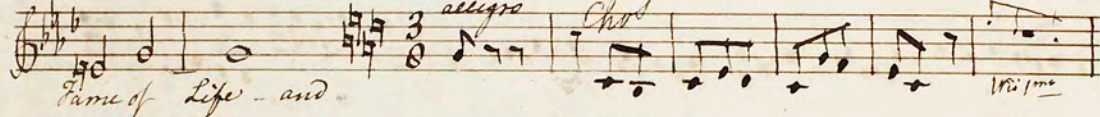
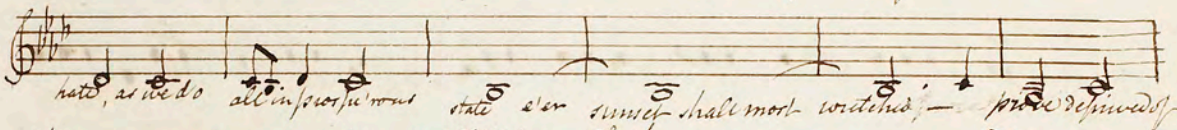
much of shall make all Carriage flame, appear ap - pear, appear, appear. Say Bolden say what is thy will

Chorus

No. 11



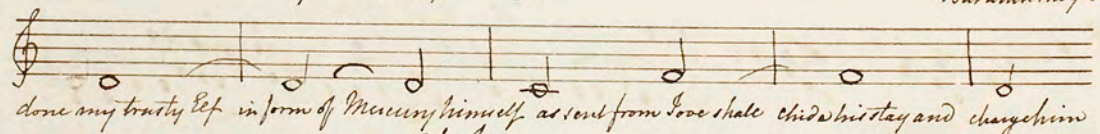
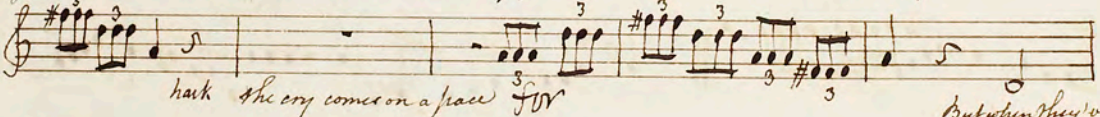
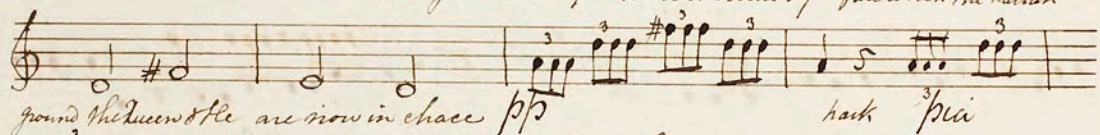
The Queen of Carthage whom we



No. 13 - *Witches*



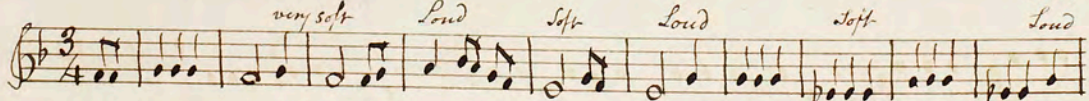
This be done the Trojan Prince you know is bound by fate to seek the Latin

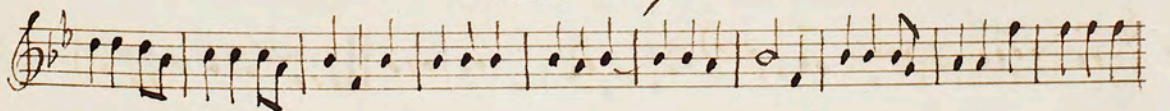
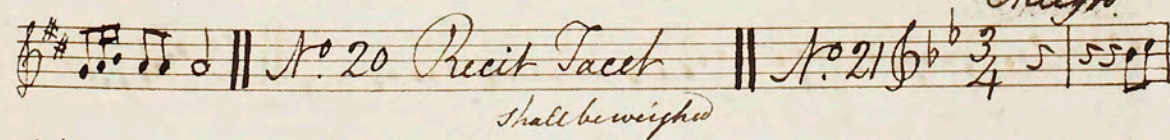
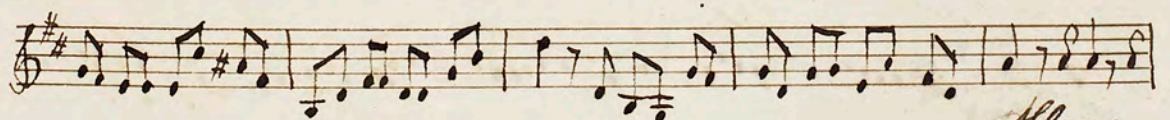
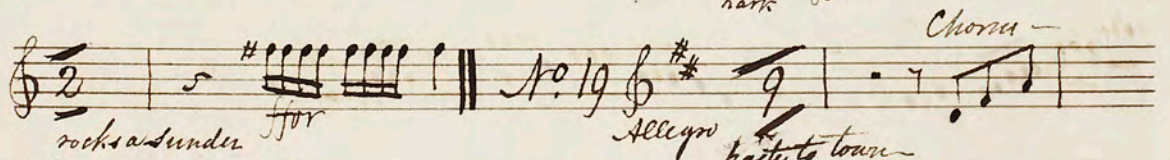
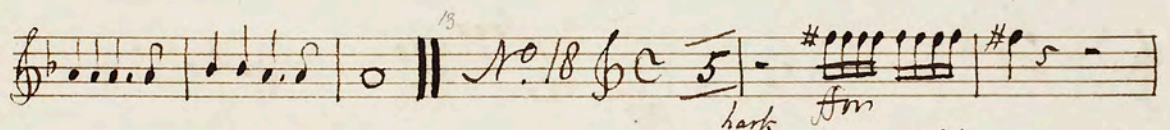
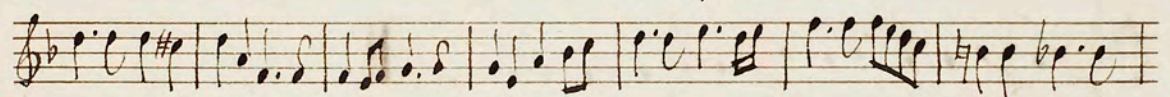
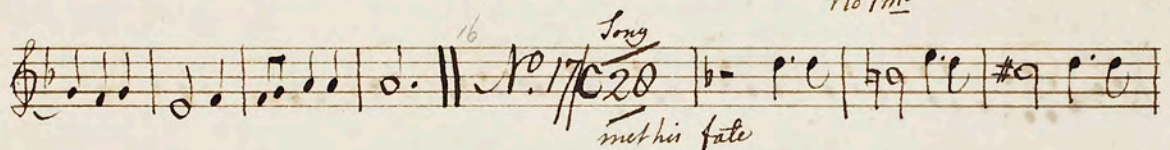
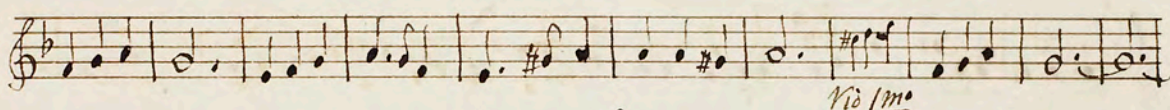
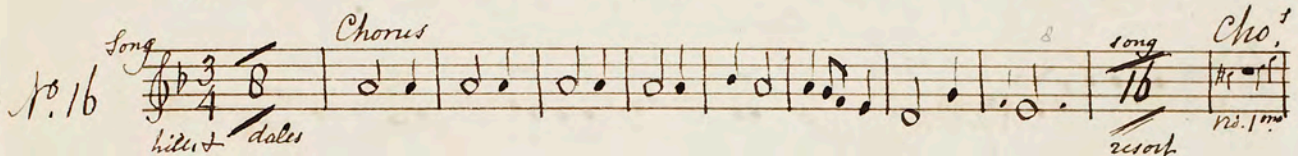


No. 14 Duet Tacet  
ends "back to loud"

Chorus -

No. 15.





ch. Tacet  
back to loud

Handwritten musical score on six staves. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff has the word "Song" written above the first measure and "Chorus" above the second measure, which is marked with a "20". Below the "20" is the phrase "Then move". The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff ends with a double bar line and the number "32" written above it.

No. 22  
Dance

*Dance Witches*

Handwritten musical score on one staff, beginning with a treble clef and a key signature of two flats. The melody consists of several measures, ending with a double bar line.

Handwritten musical score on one staff, continuing the melody from the previous section. It ends with a double bar line and the text "Nos 23 & 24 Tacet" written to the right.

No. 25

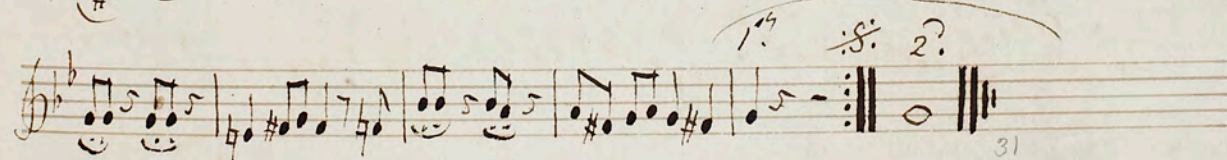
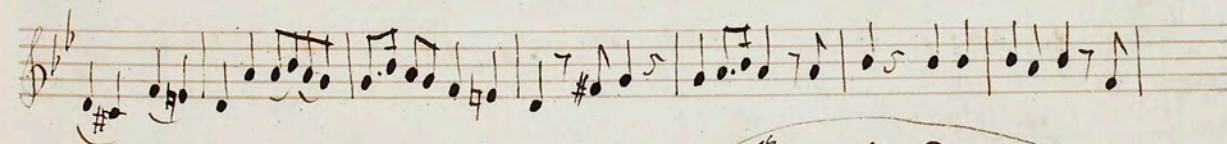
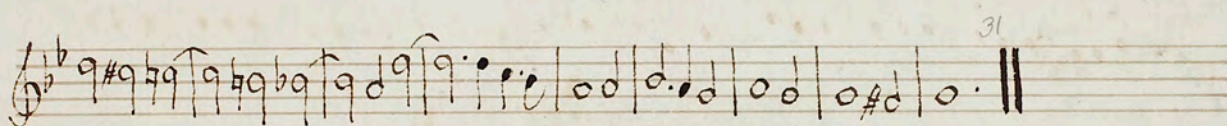
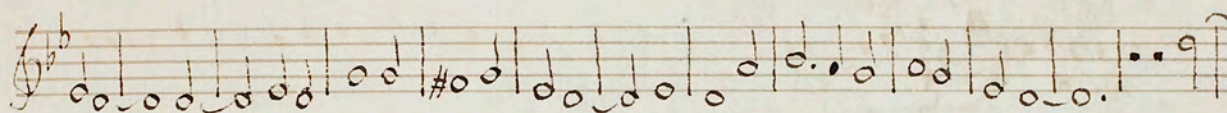
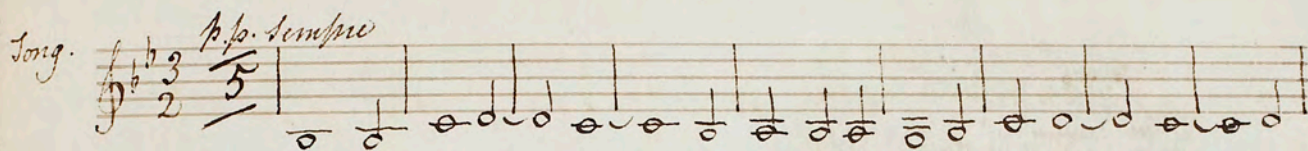
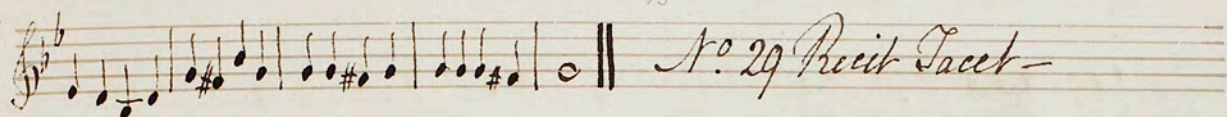
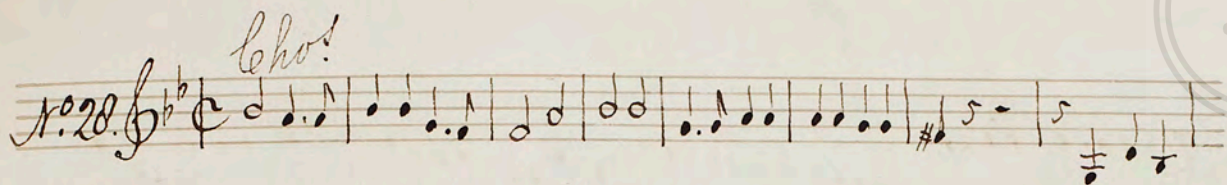
*Chorus*

Handwritten musical score on one staff, beginning with a treble clef and a key signature of two flats. The melody consists of several measures, ending with a double bar line.

Handwritten musical score on one staff, continuing the melody from the previous section. It ends with a double bar line.

Handwritten musical score on one staff, continuing the melody from the previous section. It ends with a double bar line.

Handwritten musical score on one staff, continuing the melody from the previous section. It ends with a double bar line and the text "Nos 26 & 27 Tacet" written to the right.





VIOLA

8633.7 - 1001

RB07/S7/006/3/7



MS 25 D

[7]

/8

Royal  
Academy  
of Music  
Library

Overture on back page

MS 25 D [7]

Long

~~Alto~~ Viola - Dido & Kneas -

Carcell

Royal  
Academy  
of Music  
Library

2-

*16*

Chorus

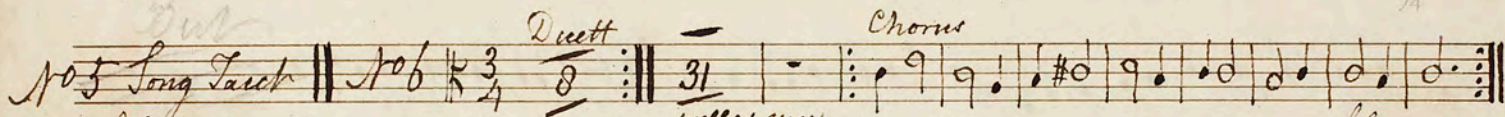
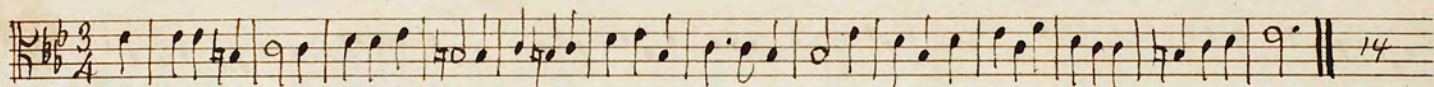
cloud from off your brow

19

Sym.

strangers grow

No 4 Recit ends "Song Review"



Solo

Solo

Chor

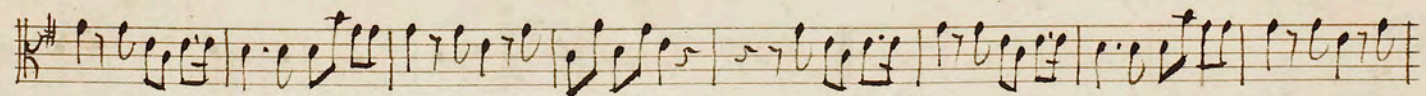
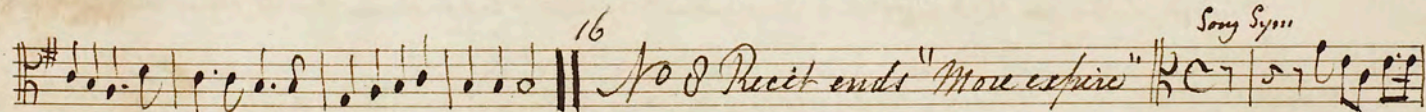
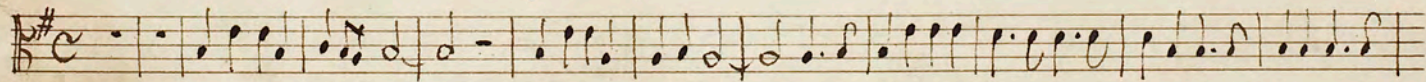
for

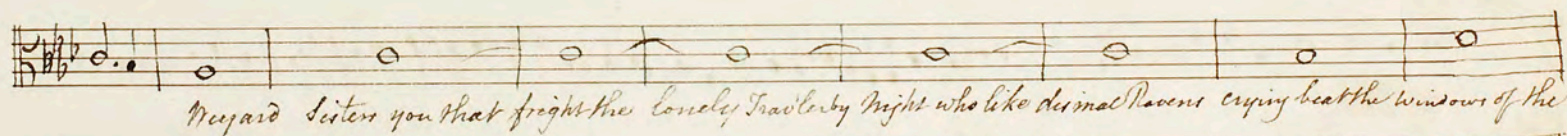
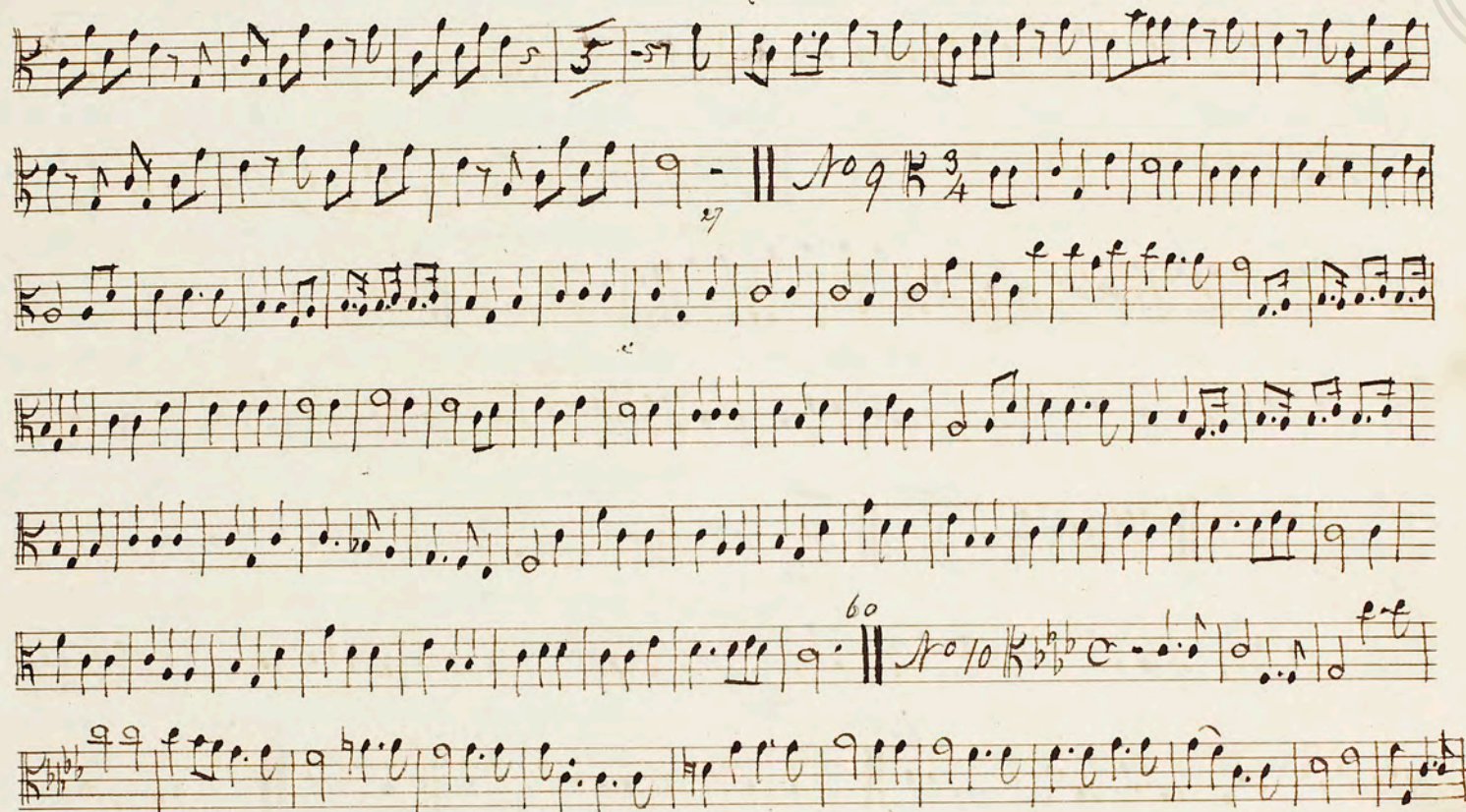
Solo

40

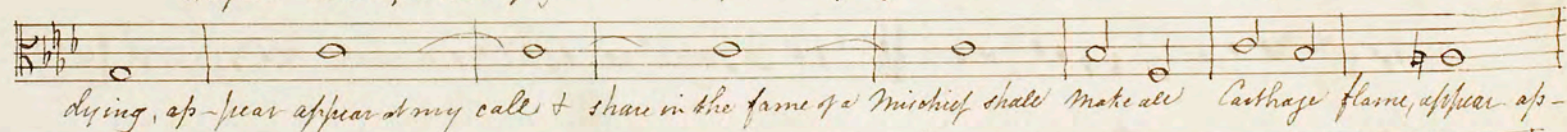
No 7 Recit "Stroke of destiny"

Chorus

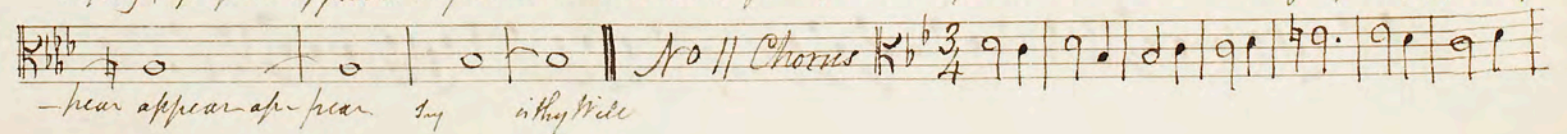




Mayard Sisters you that fright the lonely Traveler by night who like desolate Ravens crying beat the windows of the



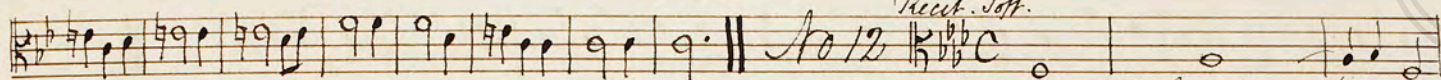
dying, ap-pear appear at my call & shaw in the fame of a mischief shall make all Carthage flame, ap-pear ap-



-pear appear ap-pear say in thy Will

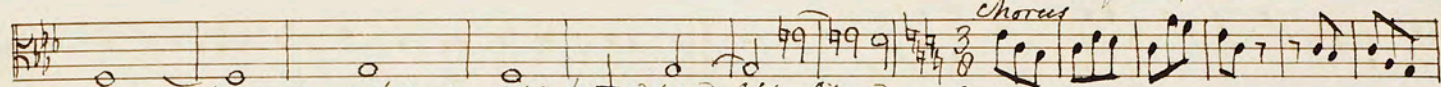
15

Recit. Soft.



The Queen of Carthage whom we hate as we do

Chorus



all prosperous state her doom shall punish her made deprived of father life and Love

rit. ad lib.



son The Trojan Prince you know is bound by

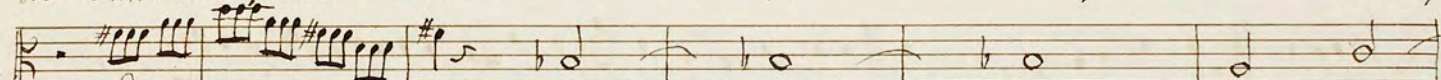


To take the Latin Ground the Queen He are now in Chace

p

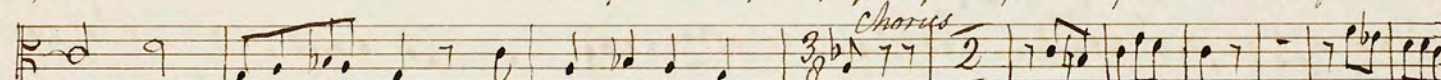
back p

but they come on a



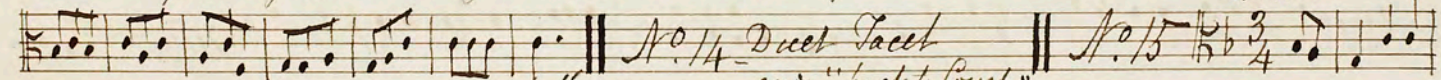
face for

But when they've done my pretty self inform of Mercury him - self as sent from Jove shall



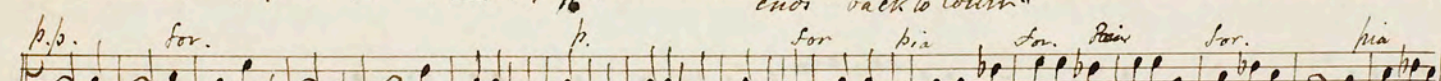
Chide him strong & charge him sail to night with all his Fleet a-way

Chorus



No. 14 - Duet Tacet

ends "back to Court"



p. p.

for.

p.

for

pia

for.

pia

for.

pia



for

p.

for

pia

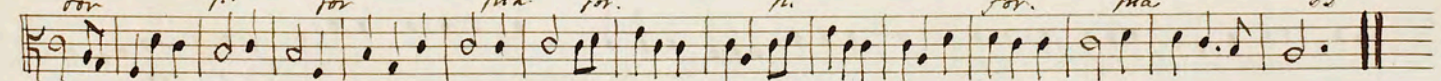
for.

p.

for.

pia

33



song

Chorus

song

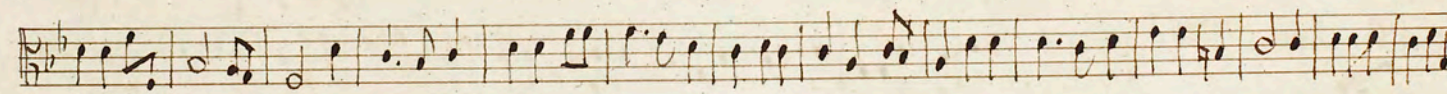
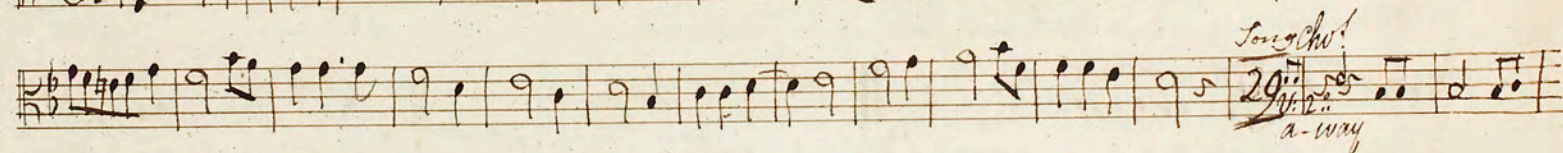
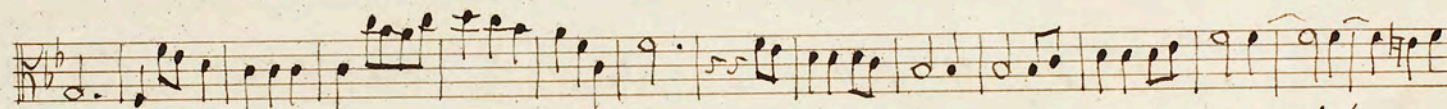
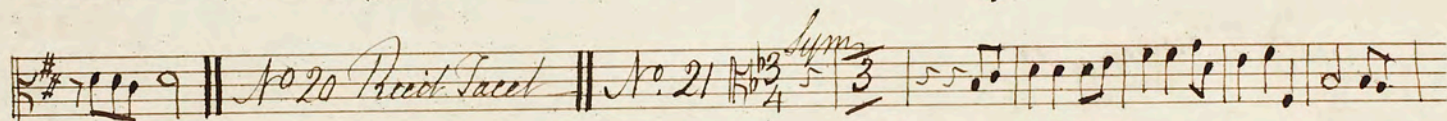
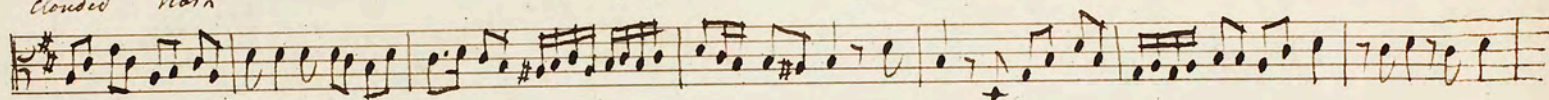
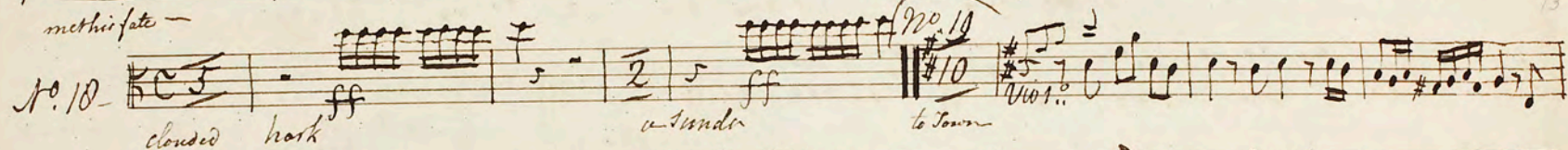
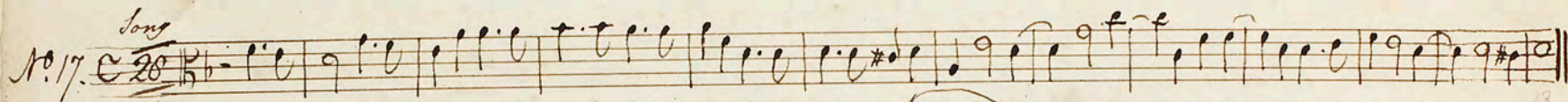
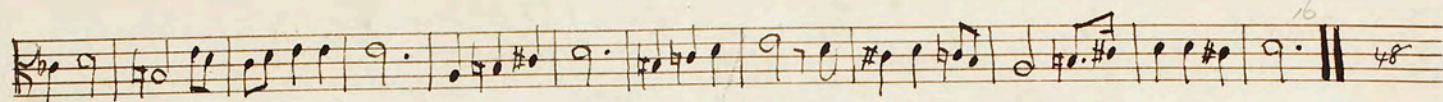
Chorus



dalen

8 rest

No. 16



Nos 23 & 24 Tacet

Chorus

Handwritten musical score for Nos. 23 & 24 Tacet, Chorus. The score is written on four staves. The first staff begins with a double bar line and the number 23. The key signature is B-flat major (two flats). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff has a measure marked with a '31' above it. The fourth staff begins with 'Nos. 26 & 27 Tacet' and a double bar line, followed by 'No. 28' and a double bar line. The key signature changes to B-flat major (two flats) and the time signature is common time (C). The music continues on the fourth staff.

No. 29 Tacet

Song p.p. sempre

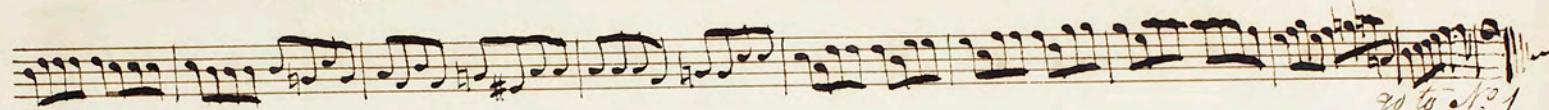
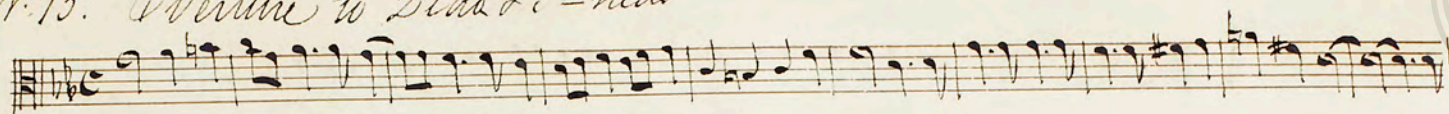
Handwritten musical score for No. 29 Tacet, Song p.p. sempre. The score is written on three staves. The first staff begins with a double bar line and the number 29. The key signature is B-flat major (two flats). The time signature is 3/2. The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff has a measure marked with a '31' above it. The key signature changes to B-flat major (two flats) and the time signature is common time (C). The music continues on the third staff.

Semprefia. :8:

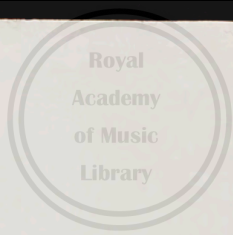
No. 30

Handwritten musical score for No. 30, Semprefia. :8:. The score is written on four staves. The first staff begins with a double bar line and the number 30. The key signature is B-flat major (two flats). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff has a measure marked with a '31' above it. The fourth staff begins with a double bar line and the number 30. The key signature changes to B-flat major (two flats) and the time signature is common time (C). The music continues on the fourth staff. At the bottom of the page, there are handwritten notes: '1<sup>st</sup>', '2<sup>d</sup>', and '31'.

N. 13: Overture to Didon & Eneas



20 to N. 14



Handwritten musical notation on the left edge of the page, including staves and notes.

Royal  
Academy  
of Music  
Library

BASSO

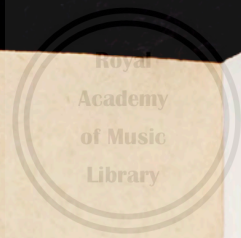
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Royal  
Academy  
of Music  
Library

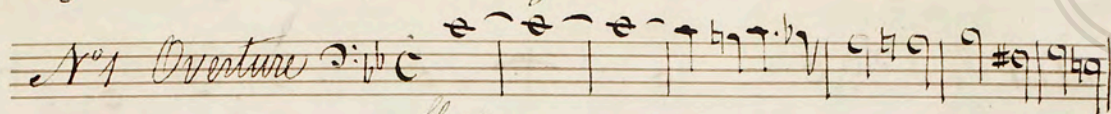
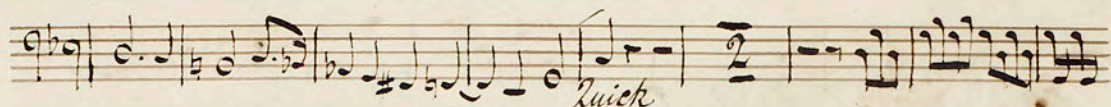
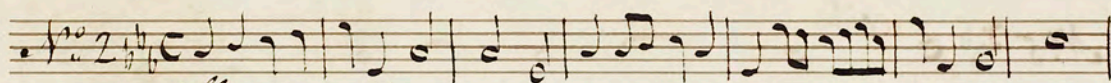
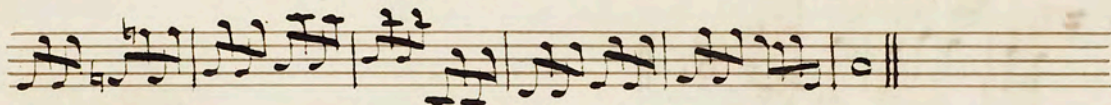
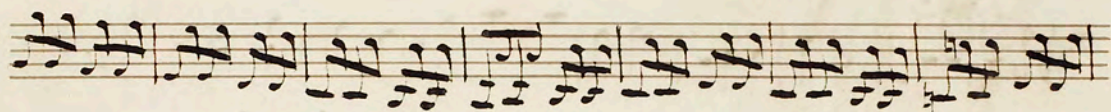
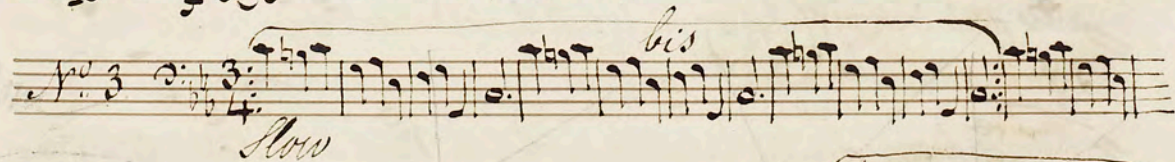
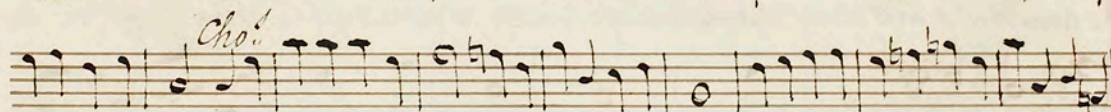
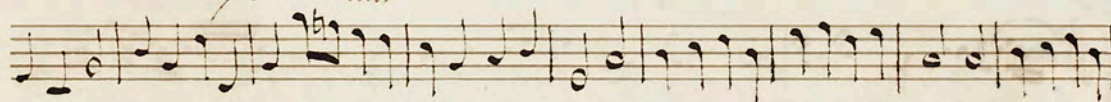
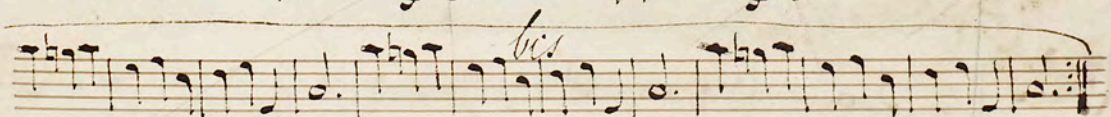
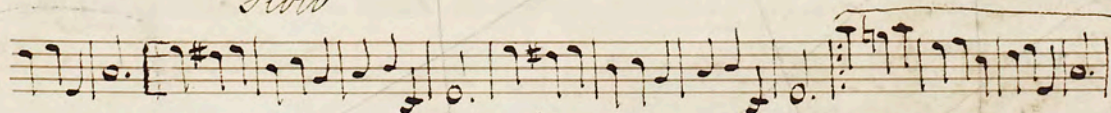
MS 25 D

[8]/8



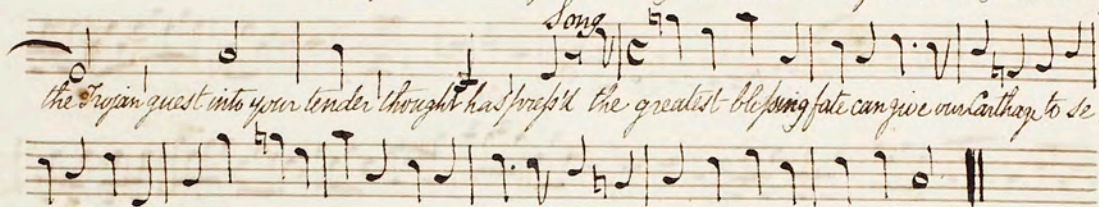
## Dido &amp; Eneas

## Basso

Royal  
Academy  
Library*slow**quick**allegro moderato**slow**bis**bis*

No. 4 Recit

Grief increases by concealing - Mine admits of no revealing - Then let me speak



the Trojan guest into your tender thought has press'd the greatest blessing fate can give our country to be =

- come 4<sup>th</sup>

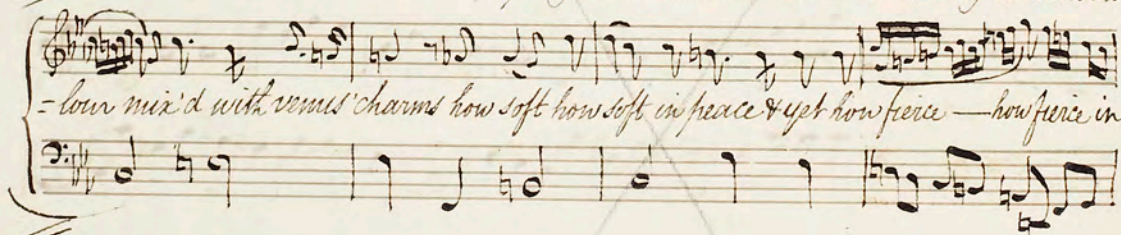
Cho.



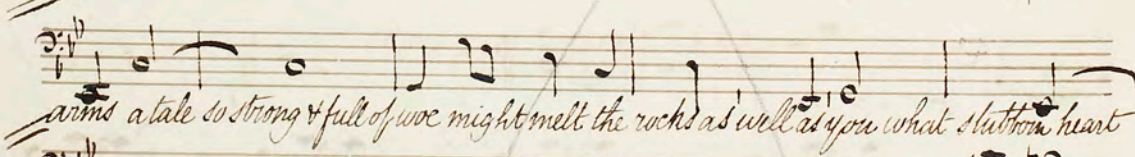
No. 5 Recit

not done

Whence could so much virtue spring what storms what battles did he sing Achilles va =



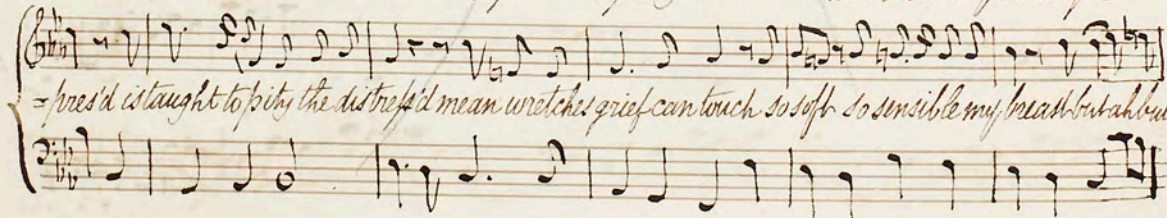
our mix'd with various charms how soft how soft in peace & yet how fierce - how fierce in



arms a tale so strong & full of woe might melt the rocks as well as you what stubborn heart



unmov'd could see such distress such pity Mine with storms of care op =



press'd is taught to pity the distressed mean wretches grief can touch so soft so sensible my breath but ah but

ah I fear I pity him too much

No. 6 Duet *end*

*De.*

*De.*

No. 7 *Recit.*

See see your royal guest appears how godlike is the form he bears - When  
when royal fair shall I be blest with cares of love and state distressed - Fate forbid what you pur =

= sue - Aeneas has no fate but you let Dido smile & I'll defy the feeble stroke of destiny

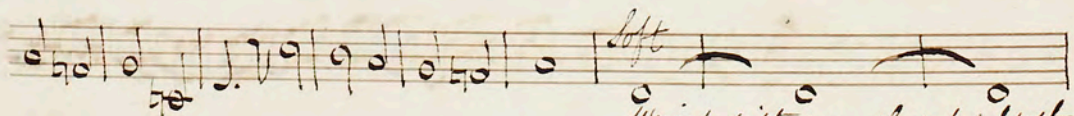
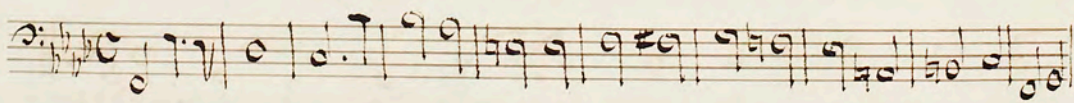
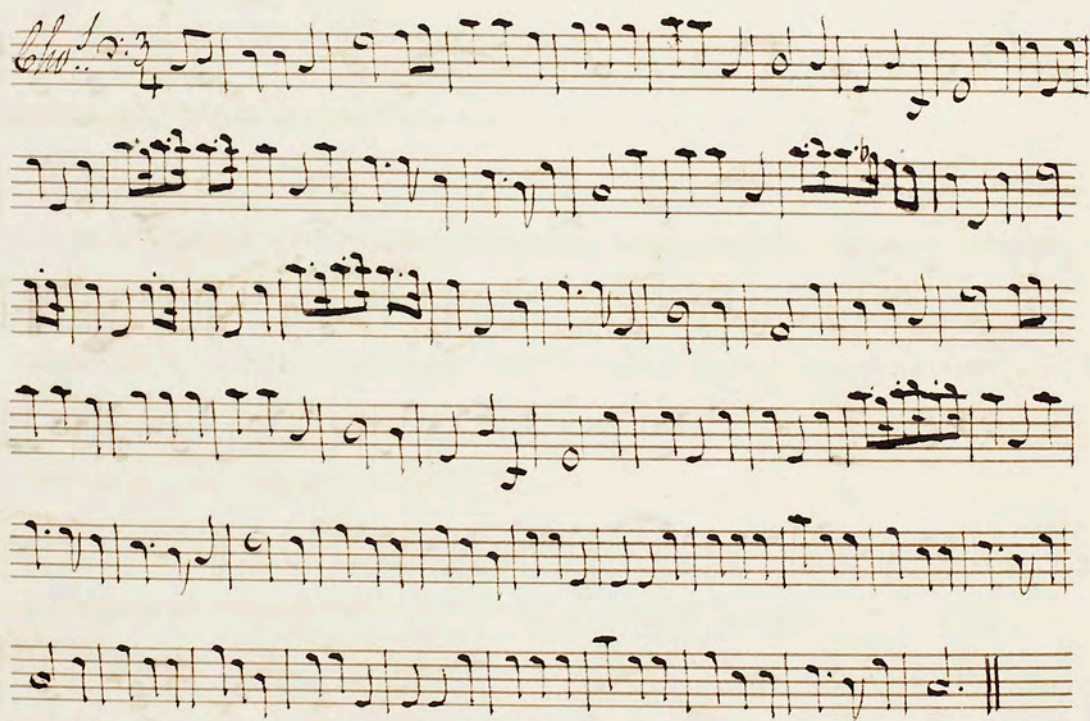
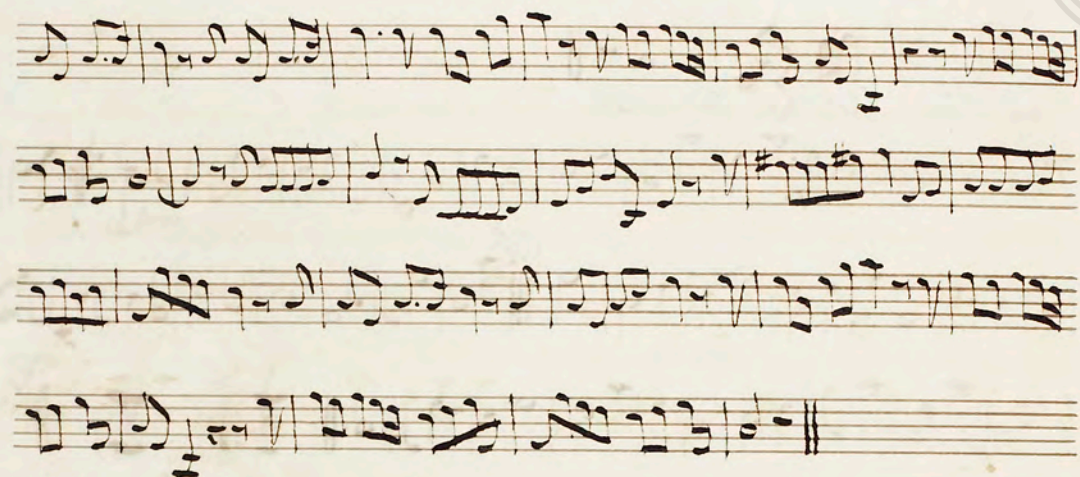
Cho. *3*

Recit. No. 8

If not for mine for empire's sake some pity on your lover take ah

ah make not in a hopeless fire a Hero fall & Troy once more expire

*Sym.* *long* 76



*loft*  
Weird sisters you that fight the

lonely traveller by night who like dismal Ravens crying beat the windows of the dying ap-  
-pear appear at my call & share in the fame of a mischief shall make all Carthage flame ap-  
-pear appear appear appear - say Belshame what is thy will

N<sup>o</sup> 11 Cho.

Recit. Sorceress *Soft*  
The Queen of Carthage whom we hate as we do  
all in prosperous state till sunset shall most wretched prove deprived of fame of life and  
love

N<sup>o</sup> 12 Cho.

N<sup>o</sup> 13 *Witches 1<sup>st</sup> & 2<sup>nd</sup>*  
Sorceress Ruin'd ere the set of sun tell us, tell us, tell us, how shall this be done  
The Trojan Prince you know is bound by fate to seek the Latian ground the Queen & he are now in  
Witch for Sorceress  
Chase Hark Hark the cry comes on apace But when they're

done my trusty elf in form of mercury himself as sent from Love shall chide his stay & charge him sail tonight  
with all his fleet away *Cho.* hoho hoho hoho

*Duet Witches*

*N<sup>o</sup> 14*

*But see with perform*

1 2 3 4 5

*N<sup>o</sup> 15*

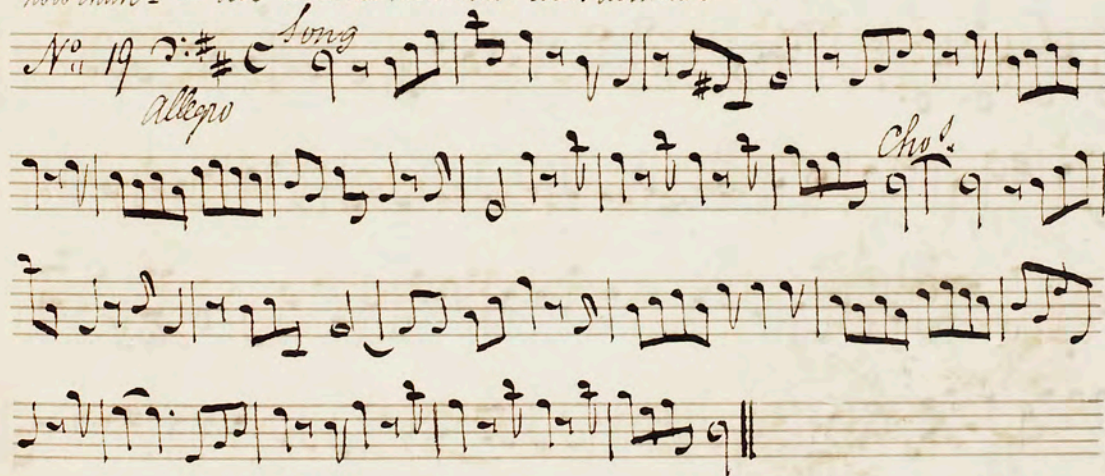
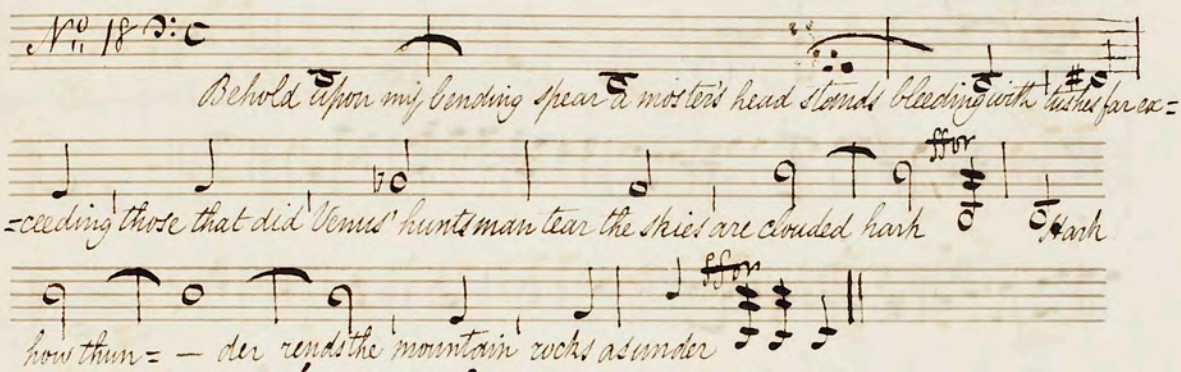
*Cho<sup>o</sup>*

*N<sup>o</sup> 16*

*Cho<sup>o</sup>*

*N<sup>o</sup> 17*

*Cho<sup>o</sup>*

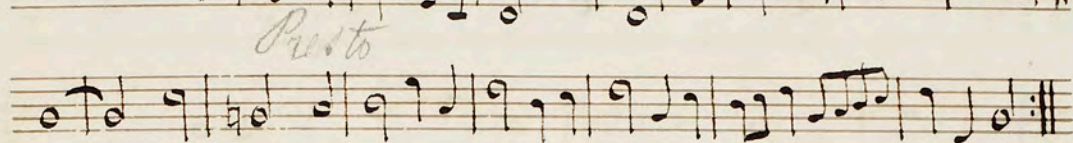
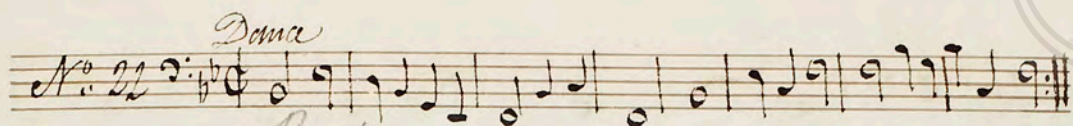


Recit: Spirit  
N<sup>o</sup> 20

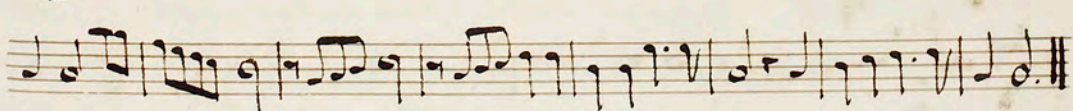
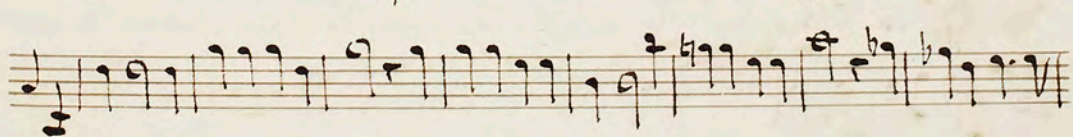
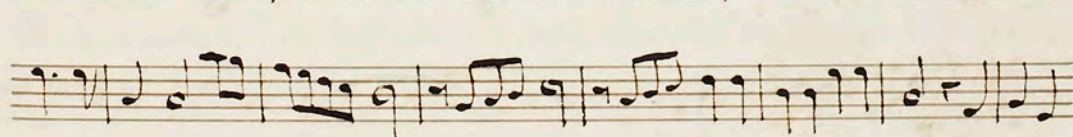
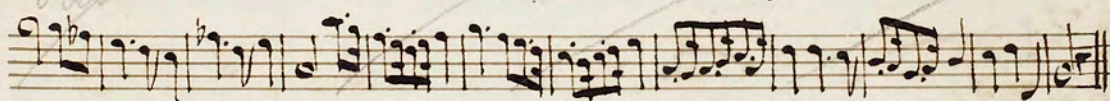
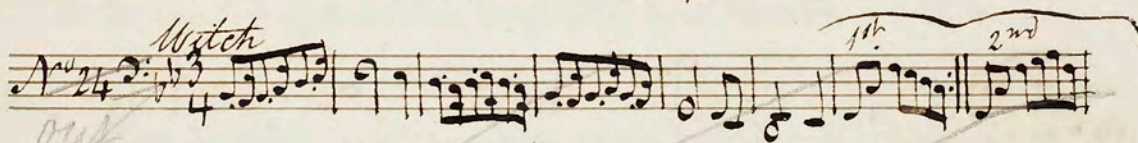
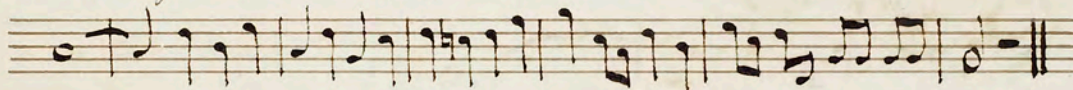
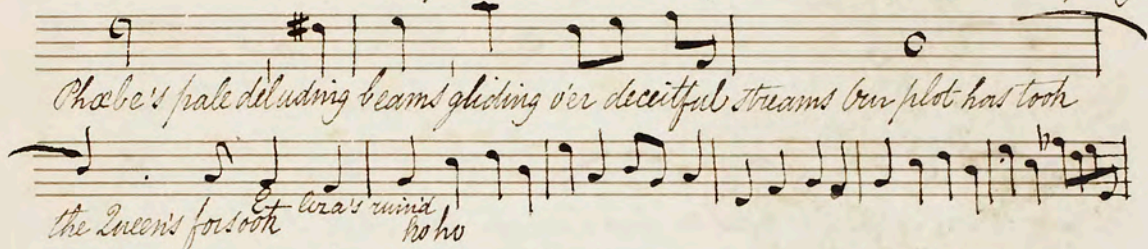
Stay Prince & hear great Love's command he summons this night away to-  
night tonight thou must forsake this land the angry Gods will brook no longer Stay,  
Love commands thee waste no more in Love's delights those precious hours allow'd by the Almighty  
power to gain the Latian Shore & ruin'd Troy restore Love's commands must be obey'd tonight our anchors shall weigh.

N<sup>o</sup> 21 *Sym*

1 2 3  
4 5 6 7 *long*  
Chorus



See see the flags & streamers curling Anchors weighing' sails unfurling



Recit Dido

No. 26 *Your counsel all is urg'd in vain to Earth & Heav'n I will com-*

*-plain to earth & Heav'n why do I call earth & Heav'n conspirers my fall to fate I*

*Anna*  
*See of other means bereft the only refuge for the watch'd left See sister*

*where the Prince appears such sorrow in his looks he bears as should convince you still he's*

*Aneas*  
*true What shall lost Aneas do how how royal fair shall I impart the gods de-*

*-cease & tell you we must part Thus on the fatal bank of Nile weeps the deceitful*

*crocodile thus hypocrites that murder act make Heav'n & Gods the authors of the fact*

*By all that's good-By all that's good-no more all that's good you have forswore to your*

*promis'd empire fly & let forsaken Dido die In spite of Love's command! I'll*

*stay offend the gods & love obey No faithless man thy course pursue I'm now re-*

*solvd as well as you no repentance shall re-claim the injur'd Dido's slighted*

*flame for 'tis enough what ere you now decree that you had once a thought of leaving me*

Let love say what he will I'll stay *a-way away* no no I'll stay *away away* no no I'll stay *no*  
no I'll stay, I'll stay *no no, away away a-way* I'll stay *love away*

*Didst*  
No But death alas I cannot shun death must come when he is gone  
No Cho

No Rest Thy hand my Anna darkens shades me on thy bosom let me

rest more I would but death invades me death is now a welcome guest  
*Very soft*

*Cho!* *soft* *1<sup>st</sup>* *S: 2<sup>nd</sup>*

The image shows a page from a handwritten musical manuscript. It features five staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line with a repeat sign and a 'soft' marking. The second staff continues the melody. The third staff has a rest followed by a melodic line. The fourth staff continues the melody. The fifth staff begins with a '1st' marking, a repeat sign, and a '2nd' marking, followed by a melodic line. The page contains five empty staves below the first five.

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